

SEVEN DAYS

20
YEARS

INSIDE

A 24-page guide
to the 9th annual
Vermont Tech Jam
OCT. 23 & 24

TECH ISSUE



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Appy and productive



LOCAL "VERMOJI"

Better than 

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Training women for tech

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Thursday
10/22



**JANE
KNODELL,
PH.D.**
Professor of
Economics

"The Financial Crisis of 2007-2008"

The Residence at Shelburne Bay Great Room
3:00 - 4:00 pm

Jane Knodell is Professor Economics at the University of Vermont. She is interested in all things related to money - what it is, its history, who creates it, who manages it, and how monetary institutions affect our economic well-being. She currently serves as President of the Burlington City Council, where she represents residents for the Old North End, the waterfront, and downtown. She served in a number of administrative roles at the University of Vermont between 2001 and 2003. She is married to Ted Wimpsey, Director of the Fair Housing Project at Champlain Valley Office of Economic Opportunity.

Thursday
10/29



**EILEEN
WHALEN,
MHA, RN**
President and
Chief Operations
Officer

"Informal Chat with Eileen Whalen"

The Residence at Shelburne Bay Great Room
4:00 - 5:00 pm

Eileen Whalen, MHA, RN was appointed President and Chief Operations Officer and Acting CNO of The University of Vermont Medical Center on January 2, 2005. Ms. Whalen is a graduate of Niagara University, Niagara Falls, NY where she received a Bachelor's of Science in Nursing. She also holds a Master in Health and Hospital Administration degree from Chapman University, Sacramento, CA. She is a nationally recognized trauma systems expert and a founding member and past president of the Society of Trauma Nurses. Whalen also served as editor of the Journal of Trauma Nursing from 1999-2000.

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preserving art spaces as the separate issue that it is.

Armin Darmoch
BURLINGTON

QUESTIONABLE PRIORITIES

Dumping more traffic onto an already crowded Pine Street and calling it an "improvement" is ironic. [North End Artisans tried to build the Champlain Parkway, September 23.] I arrive early on the proposed site of this project to try and drive north on Pine starting at Flynn Avenue any time after 8 a.m. on a weekday. It's already a virtual parking lot.

Spending tax-increment financing money to "improve" the streets north of the Meritt Plant has set up the North End as a target for more development. The money would have been better spent to design and implement a decent parking option in the vicinity of Home Avenue, thereby providing a reasonable way to get commuters into the city without driving.

Robert Baskin
BURLINGTON

LIE VERSUS LAY

I like to read in the Burlington Free Press to prove they don't have a proofreader, but I am all quite surprised to see a mistake on one of our pages [“Misquoting Dennis,” October 7]. I believe it should be “just-in-case” he is wrong? I can’t make it past tense. I tried. I still prefer your newspaper.

Nancy Tracy
NORTH BURLINGTON

Editor's note: Nancy is right, the pun should be in past. And the Bob Dylan song should be “Go, Lady, Go.” Don't get us started on past tense or participles...

ICE BREAKER

[Re “Lucky Parasuts,” October 7.] Just wanted to let you know there are snow-late lessons available in Vermont. Skidaway Kiting has been offering professional snow-late instruction in Vermont, New Hampshire and Maine for almost four years. We specialize in snow-late-only instruction. We are trained, certified and fully insured by the International Kiteboarding Organization. We are also the largest snow-late dealer in the Northeast and carry the top three brands: Goose, HQ and Flycatcher. FYI, The entry-level gear cost for getting into snow kiting is lower than stated in the article. For example, you can get into a brand-new learning kite and harness package for less than \$900.

Chris Krug
NORTH CONWAY NH

SICK OF STATUS QUO

[Re “Of Message,” “Lamentable Put Paid Week Leave,” Sept. 2016 Agenda, August 27.] I'm writing to express my support for the Healthy Workplace Bill—and to ask that the Senate pass it as soon as they return to Montpelier this January. I do not get paid sick days where I work, and I have had to go to so work sick because I can't afford to miss a day. Having paid sick days would alleviate so much stress. I wouldn't have to worry about taking a day off because of money, and I would feel as though I could really be there for my son. I am in full support of the Healthy Workplace Bill. I urge all the Champlain County residents to please support it, as well.

Paul Israel
BURLINGTON

BERNIE WORE

I'm glad to see I was not the only one who thought Bernie wore [Of Message, “Bernie Wore Bad Sanders Really Lost the Democratic Debate,” October 5]. He did seem at times to be more distracted than usual, but that's not surprising. I think he accomplished two things helpful to his campaign. No. 1 His leaders to Hillary on the small issue certainly ingratiated voters who have been leaning toward her but have not yet decided. No. 2 Although I personally wish he had a stronger record on gun control, the fact is that he is closer to mainstream America—including mainstream Democrats—on that issue. This will really help him, in, say, the South Carolina primary.

Steve Carlson
WINDSOR

CORRECTION

The age of Ghazi Zuhair Zayag was president Jeff Pataki was incorrect in last week's cover story. “Misnot Accomplished?” Pataki is 62.

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Pumpkin carving contest from 10:00pm-12:00pm

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VIDEO SERIES



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Stuck in Vermont: Lohan's popular Chet Abernethy documentaries and short films love for abandoned, secluded spots through his obscure Vermont blog.

COVER IMAGE: MARK WICKEL
COVER DESIGN: JAMES HENNINGSEN



iWitness

Burlington Mac-maker Jerry Manock remembers his old boss, Steve Jobs

BY PAUL J. BORTLY

In 1977, when he was 33 and Apple had just five employees, Steve Jobs hired Jerry Manock as a consultant to design the Apple II, one of the first personal computers in history to be successfully mass-produced and marketed. Manock gets credit for almost everything but

the circuit board and the logic (which was engineered by John Danner and Apple co-founder Steve Wozniak) the machine's "thermal management, the acoustics, the outside aesthetics, the color — beige, Pongme 424, the color of the desktop universe," Manock says,



rating all his contributions to the once-vaunted Apple II, which now looks like a yellowing typewriter in a cubicle in his Burlington office.

Born in the smaller, self-contained, revolutionary Vermont, Manock was part of the original team of a half-dozen workers who designed it.

Apple went on to design the iPod, the iPhone, and iPad. From his unique vantage point, Manock had a clear view of a now-daily entrepreneur who employed what colleagues describe as a "robust, infectious field" of research, inquiry and drive his employees to do the impossible.

20/20

HINDSIGHT
two decades of
Seven Days



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The folks of the International Mountain Music Series bring Mountain Music as they give it up. Artists include Mary Bonney and Evan Perno, along with a multi-stringed violinist, hit the road for these genre-crossing shows with bluegrass duo Red Tail Ring (pictured). Titled *"Beethoven & Banjo,"* the program combines classical works with contemporary and traditional folk songs.

© 2005 Blackwell Publishing Ltd *Journal of Internal Medicine* 258: 103–110

FRIDAY 23 8P-10P/9P-11P
Rock Opera
The latest irreverent from Tommy Stinson connects the Punked! Times All-Terrain Stage. On several different occasions, Stinson has been called "Rocky Horror Show" and "Rocky Horror Opera." Stinson's new album, "Rocky Horror Show," is a tribute to the original "Rocky Horror Show" and is a tribute to the original "Rocky Horror Show." Stinson's new album, "Rocky Horror Show," is a tribute to the original "Rocky Horror Show" and is a tribute to the original "Rocky Horror Show."

③

SATURDAY 24

Historical Document

The London **Tab** **a Black Panther, Vanguard of the Revolution** shows a white police officer using his rifle to shove an apparently unarmed black man to the ground. This 1972 documentary in the Black Panther Party paints a portrait of the revolutionary and often confrontative race group that fought against racial oppression. Information, and power, is at the heart of the address issues that are so relevant today as in the 1960s.

SEE ALSO: [HIGHLIGHTS FOR PAGE 5A](#)

④

WEDNESDAY 28

Guardian Grandson

#131, **Rudely Pundly** became his grandfather's agent, suffering from Alzheimer's disease, the elderly even relied on his grandson for almost all of his daily needs. Purdy's expertise as a book agent has helped family members to preserve family. *The Sea Is Wide: A Memoir of Coping with* The author discusses his book and sign-copies in Montpelier and Boise Junction.

SEE ALSO/REFERENCES ON PAGE 40

⑤

FRIDAY 23-SUNDAY 25

Family Matters

Two actors find different ways to cope with their single status: one's just behind the play "a *Effect of Summer Days on Men in the Moon Merger*." While both struggle with right and wrong, younger title blossoms in a world of no love and science. Staged by the Midwestern Actors Workshop. This Pulitzer Prize winner still speaks the strength of the human spirit.

SEE CASHFLOWS LISTING ON PAGE 54

⑥

COMING

Granite City

"Rock Toilets for 50 Years" is just one of the fun, interactive exhibits to stone. This annual exhibit, now housed at Studio River Arts, showcases stone, sculptures by more than 20 artists, including Jennifer Catlett and Rick Santiago. Permanent, private structures furnish the city's downtown as a relaxing, outdoor public space.

SEE REVIEW ON PAGE 28

⑦

FRIDAY 23
Pet Sounds

From his recordings, *Conducting a Successful University*, **John Carlos-Ledezma** has offered to experiment. It is hoped how to let the music speak about the Brazilian sound sound architect. City of Atlanta, Georgia, USA, is a part of the music to measure. Advertisements for more information with a performance, *University and City*, contains with the *Real Estate* and *Real Estate* Foundation and *University of California*.

DOI: 10.1002/for



'Persuasion Phase'

SEN. IRVING SANDERS (D-Vt.) has drawn rock-arena crowds to several around the country. He's raised a whopping \$40 million, largely from small-dollar donors. He's posed former secretary of state MILITARY CLAYTON in polls of New Hampshire voters, pulled her to the left on several key issues, and he held his own in last week's debate.

And, with a little help from comedian LARRY DAVID on "Saturday Night Live," he's even begun to break through as an inexpressible pop culture icon.

Now, all the septagenarian senator has to do is convince the American electorate that he can really serve as the nation's 45th president. No big deal.

With that in mind, campaign adviser **TOD BERNIE**, the Sanders campaign is entering a new "persuasion phase," during which it hopes "to find more opportunities to get closer to voters" and convert excitement into commitment.

"We're out of the season. We're into the fall/winter phase of the campaign," Devine says. "We really have to get beyond finding people who are [already] supportive of Bernie. We really have to move into groups of voters who are unconvinced—who are softly supporting him and other candidates."

So that end, Sanders began scaling back the size of his public events last weekend during a trip to Iowa—trading massive farm-fairs for more intimate house parties.

"We're going to continue to do very large rallies," Sanders told reporters after one such gathering Saturday. "But also small events, like this, where a few hundred people come out, where you can have the opportunity to answer questions and chat."

That's important, says University of New Hampshire political scientist **DAVID SCALA**, because while a "Bernie man wonder" may "affirm the faithful," it "may not persuade the persuadables."

The question his advisers should be asking, Scala says, is "How do you transition from being a protest candidate, a message candidate, an advocacy candidate, to someone who's a plausible presidential nominee?"

That's a question **Bartholomew** resident **DAVE BURNHAM** faced when he helped run former governor **NORMAN ORAN**'s 2004 presidential campaign.

"We said, 'Let's do smaller events where we're just talking to towns, towns,

meeting them, why Howard is great and why they should vote,'" she recalls.

But O'Connor concedes that the Burn campaign made the move too late—assuming Sanders is hoping to avoid.

Having squandered away more than \$27 million by the end of September, the campaign is preparing to air its first television ads next month, Devine says. They'll be playing catch-up with Clinton, who aired her first ads in Iowa and New Hampshire in August.

"There's been a lot of voter contact on their end in that persuasive media," the strategist says of the race. "We felt we didn't really have the resources to do it for all those early months."

The campaign has also begun polling, Devine says—not to test its message, but to figure out where it can most efficiently spend advertising dollars.

Friend of the Devil

Sanders isn't the only Vermont senator jettisoned around the country to drum up support for his candidacy. During last week's congressional races, Sen. **PHILIP LAMAY** (D-Vt.) flew to Denver and Chicago to raise money for his 2006 reelection campaign, according to

campaign manager **CAROLYN ENYNE**.

So who hosted the fundraisers, attended them and paid for his trip? Enyne won't say, noting that some of that information will become public when Enyne files his asset disclosure at the end of the year.

Lamaya's 41-year senator has been mighty busy collecting campaign cash in recent weeks.

Last month, according to statements obtained by the Sunlight Foundation,

WE REALLY HAVE TO GET BEYOND FINDING PEOPLE WHO ARE [ALREADY] SUPPORTIVE OF BERNIE.

TAD DEVINE

the Entertainment Software Association and the lobbying firm Vin Scopus Associates hosted fundraisers for Lamaya in Washington, D.C. As *Seven Days* reported two weeks ago, the senator threw his own lobbyist fundraiser in Vermont earlier this month. And in November, he's charging \$2,000 a ticket for donors to accompany him to a Dead & Company concert in D.C., featuring **JOHN MAYER** and three of the Grateful Dead's four surviving members.

Talk about a "Whaledown Street."

Informin' Norm

In last week's Seven Days, embattled Sen. **NORM HALLAMER** (R-Franklin) defended himself against charges that he secretly assisted two women and attempted to coerce a third. He told staff writer **MARK BARN** that he would not resign his Senate seat, nor plead guilty to the three felony or three misdemeanor charges he faces, because, he said, "I didn't do anything wrong."

That prompted Sen. **JIM BURNHAM** (R-Calais) to fire off a letter to

McClintock on Friday reminding him that he'd promised to resign by November if his case was still pending.

"Traditionally with some decency that I am reading news reports quoting you as determined to go to trial and refusing to resign," Burnham wrote, adding that McMillin's return in January would be "extraordinarily uncomfortable for every individual in the building, including you" and would leave the Senate "in complete disarray."

The Galoisville Republican said he would file a resolution calling for his colleague's resignation if he did not hear back by November 1. Helpfully, he even included a draft resignation letter for McMillin to sign.

Burnham, who serves as minority leader, emailed copies of the letters to the rest of his nine-member caucus and U.S. Gov. Ben Scott, saying he would not let the resolution out of his office unless the Republican caucus wanted him to do so.

Sen. **PAUL FLORY** (R-Rutland) certainly does not. He responded to her colleagues by email, saying that she "strongly disagree[s]" with bringing a resolution for expulsion. Flory said that McMillin should be afforded the presumption of innocence and should come to his own conclusion about whether to resign.

"Just one second, let us assume that Norm is innocent and this is a setup," she wrote. "Wouldn't this set a dangerous precedent? All someone would have to do to remove an elected official would be to make damning, spurious allegations, to participate of a second setup."

Burnham and Flory continued to debate the matter over email until Sen. **WALTER BROWN** (R-Franklin) suggested that "this is a conversation best had in person—or over the phone."

No kidding.

Sarah's List

At the end of every usual election, *Range*, Vermont claims it "does not endorse candidates." But the group, which is dedicated to training Democratic women to run for office, appears fully invested in the fate of gubernatorial candidate **THE HUNTER**, a member of its advisory council, and lieutenant gubernatorial candidate Rep. **KEITH BAY** (D-Burlington), a member of its board of directors.

In an email to its membership sent last Friday, the organization presented appearances by Minter and Ham at its annual fundraiser Monday at the Shelburne Museum.

Who clicked "no" on the email? Outgoing Emerge Vermont executive director SARAH MICHAEL, who was hired five weeks ago to run Minter's campaign. McCall says she's simultaneously working "more than full time" for Minter and "no more than 20 hours" a week for Emerge — at least until the latter organization can hire a replacement.

McCall defends the email, saying it was in no way an endorsement of Minter or Ham.

"We are very explicit in not encouraging our network to support one candidate or another or vote for a particular candidate," she says.

But Emerge often comes pretty close. Just before Minter's Town Meeting Day elections last November's general election, the organization emailed its list to "inspire" — and explicitly name — graduates of its training program who were on the ballot.

At a \$27 nonprofit political organization, Emerge is banned from explicitly advocating the election of federal candidates. Under Vermont law, such a group must register as a political action committee if it raises and spends at least \$1,000 supporting a candidate or seeking to influence an election — and then file regular disclosure forms. Emerge has not registered as a PAC.

According to Secretary of State ANN CONNORS, it may be in the clear.

"I think at this point it's still gray," he says. "The email doesn't say 'support.' It just says these two candidates will be there."

Right. Nothing to see here!

Media Notes

The Burlington Free Press announced late Friday that two pillars of its newsroom — executive editor MARK ROMANOWSKI and reporter MARK CONNORS — have accepted corporate buyouts and will retire by the end of October. Three other longtime employees — SOPHIE KENNEDY, ANNETTE LETOURNAU and NICK POWERS, who worked a collective 300 years for the paper — also took the dust.

According to a newsroom memo obtained in August by media blogger JIM ROMANOWSKI, Pressco owner Garrett Company, Inc. offered up to a year's pay to employees age 55 and older who'd spent at least 15 years with the company.

The departure of the Mikas extends a period of turbulence at the Pressco, which has been plagued by layoffs, buyouts and voluntary exits. According to staff lists posted on its website, 19 of the 31 editorial employees who worked for

the paper three years ago have since left. Among them: JOHN ERWIN, SAM HENNINGHAFF, TIM JOHNSON, LYNN HENRY, CAROLINE HALL, MATT BYRNE, MATT OUTERIDGE, TERRY HALLERBERG, NANCY BERNER and MELLY WALSH. The last three now work for Seven Days.

Some of those positions have been filled by younger, less experienced reporters, others have been eliminated. A current staff list indicates that 21 people, including the Mikas, remain in the editorial department.

Publisher KENNETH WILLIAMS told Seven Days last week the Pressco plans to fill all five positions vacated by the buyouts.

"I'm extremely upset about where we're going," he said.

The Free Press isn't the only paper in town losing talent. After seven years at Seven Days, senior food writer SUZIE LAMER is leaving the paper early next month to become dining editor at *Montevideo*, a monthly rag out of the Lake State State.

According to publisher and coeditor PHILAE ROUTER, Seven Days is already on the hunt for a replacement — "though Alice is so unusual, that hardly seems like the right word," she says.

"This summer marked half my lifetime spent in Vermont. It feels like time to grow and to get to know a new dining scene," Lamer says. "I'll miss the comfort of my adopted home state, but won't miss the lack of good Korean food and cheap taxis."

We'll miss you, too, Alice. Please send tacos. ☺

INFO

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BERNIE'S BUCK\$:

Latest Filing Details Sanders' Thriving Campaign

COMPILED BY ANDREA SUOZZO AND TERRI HALLENBECK

As he leads the Democratic nomination for president, Sen. Bernie Sanders (I-Vt.) has an ally in Chelsea Clinton. Her father is an 82-year-old retired economics professor.

"I like to find people that sincerely support, if you will it, a progressive or socialist agenda," Clinton told co-workers. "Bernie Sanders talking about how America should look like Scandinavian countries. That rings a bell with me."

In July, Clinton raised Sanders' campaign website and made a donation of \$500.

That's not reflected in a political context. But democratic socialist Sanders is getting enough of it — from letter carriers, artists, accountants, teachers — to make a difference.

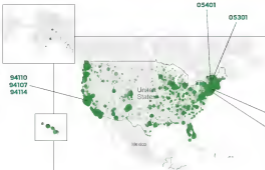
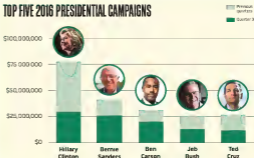
Sanders' latest filing, released last Thursday, shows that his campaign raised \$26.2 million in the three months leading up to September 30. Since he joined the race, roughly \$60,000 people have donated to his campaign — and just 230 of them have given the legal limit of \$2,700.

Seven days' word and deed the data. The campaign collects its cash and employs into their most donors.

Here's a top-the-number look at what's going to Sanders — and how the campaign is spending its money. **Data are from the quarter that ended September 30** except where noted.

As of 10/1/16

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10025	\$20,825.32	New York, NY
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10098	\$19,564.75	New York, NY
10024	\$17,369.34	New York, NY
04107	\$16,204.87	Somerville, MA
06830	\$16,308	Greenwich, CT
04104	\$15,543.13	Somerville, MA
05301	\$14,512.67	Montpelier, VT

Activists Want Measures to Keep Pets Safe From Traps

BY MOLLY WALSH

Jenny Carter readily remembers the autumn day she was out walking on a neighbor's property with her dog, Freya, when "I heard this snap and a yip and I looked to see what happened," she said. "And there was my dog caught in a leg-hold trap."

The long-haired, mixed-breed, pure white spaniel. Carter had no idea whether to run herself for help or attempt to free the dog from a trap she had no idea how to operate. The trap, secured to the ground with a chain and a spike, had powerful springs that clamped smooth jaws on Freya's leg.

It's a situation no pet should be in, Carter said, adding that Vermont could do more to prevent similar scenarios. In anticipation of trapping season, which starts Saturday, lawmakers are asking for changes. They want the legislature to require trappers to report when they accidentally catch pets or endangered species, and post signs where traps are set on public land.

"One of the reasons I don't believe in trapping is because it's indiscriminate. I have personal experience that backs that up," said Carter, a lawyer who lives in Randolph Center and volunteers with Project Our Wildlife, the Stowe-based organization behind the drive. "There needs to be data collected as the state can make an informed decision about when and where trapping should be allowed."

POW's proposals aren't going over well among trappers. Some of them view the calls for restrictions as an attack from people who don't understand the deep roots of trapping culture in Vermont. "They want to take away our traps. They want to take away our heritage. They want to take away what we do," said Bruce Berloff, a Benningfield net setter and trapper and lifelong trapper.

His president of the Vermont Trappers Association and believes that pet owners, not trappers, need to be more careful. For one, they should keep their dogs leashed, he said. Further Berloff added, illegal trappers are more likely than licensed ones to ensure someone's pet. Critics don't distinguish between the two, he said. "All of us are made out to be evil, just because of [non-lethal traps]."

Earlier this year, POW partnered with the Center for Biological Diversity, a national group that seeks to protect endangered wildlife, to determine the extent of



Jenny Carter and Freya

the problem. They made a public records request to the Vermont Fish & Wildlife Department. The groups asked for annual employee exchanges with police, trappers and pet owners that mention traps capturing pets.

They also asked for details related to the trapping of endangered species such as the American marten, a small mammal with round, bushy tail. It's illegal to deliberately trap martens, and Vermont is working to reintroduce the species as the state. But current law doesn't obligate trappers who trap one accidentally to report the mistake to Fish & Wildlife.

POW received several boxes of printed emails and converted the data into spreadsheet form. They found references to 38 cases of trapped pets between 2009 and 2014, seven of which were fatal. POW also talked 33 American martens trapped during the same period, 10 of which died.

"I think it's a waste of resources and counterproductive if we have a species that's endangered, and we're allowing an activity that's harming them," said Maria Mancuso, a Richmond-based science scientist with the Center for

Biological Diversity. "There needs to be at least be some significant effort to minimize that harm."

Fish & Wildlife commissioner Lenora Porter said the POW numbers might include some double counting or misclassification. Some of the cases also appear to be neighbor disputes, Porter said.

The department's own tally shows 27 domestic animals caught in traps over the same 2009-2014 period. Most were dogs, and all but four survived. By the department's count, 22 American martens were accidentally trapped.

Bruce Goldstein, executive director of POW, questioned whether other set of members accurately reflect the extent of the problem. Since reporting is not required, he said, "We really have no idea just how bad it is out in the field."

Porter doesn't see the need for better data collection or the mandatory reporting POW is proposing. That would take resources away from enforcement and other duties, he suggested. Signs would be cumbersome and ineffective. The department vigorously promotes and prosecutes illegal trapping, Porter added.

Trapping is not "indiscriminate," he said. The season of the springs, bait type and location of the trap all must in targeting specific animals. "Trapping is actually an important tradition in Vermont and elsewhere, it's a very, very important way for us to manage and regulate wildlife populations," he said.

Goldstein gave up a career in corporate finance five years ago to move from suburban Hartford, Conn., to Stowe. A vegetarian who is active in the animal-rights movement, she said, "Back in high school, I was the one writing 'No fur' pins on my jacket."

She learned more about trapping through Vermont newspapers — and started lobbying the legislature. Goldstein worked to kill a proposal to allow more traps that died last year in committee.

She launched POW this year to document trapping troubles and to lobby for changes. "I don't think we're ever going to see a day where trapping is going to be banned in Vermont," she said. "I like to have realistic goals."

Martens have long trapped animals for food and used their fur to stay warm

Norco people traded pelts and furs—sent them into clothing. Early North American settlers and explorers made furbearing trapping beaver, mink, fox, lynx and other fur-bearing animals.

Vermont trappers still sell pelts. About 900 people are licensed to trap, and state law allows them to take coyote, fox, mink, muskrat, raccoon, beaver, weasel, opossum, bobcat, skunk and other creatures. Each licensee must obtain permission from landowners to set traps, which must be tagged with his or her name and address. Property owners do not need state permission to trap on their own land, but noosed foothold traps and snares are illegal in Vermont.

ALL OF US ARE MADE OUT TO BE EVIL, PET-MURDERING, MEANDERTHAL THUGS.

BRUCE BARCLIFF
NORTHEAST TRAPPER

Nearly 4,000 fur-bearing animals were trapped during the 2013-2014 season, according to the most recent Fish & Wildlife data. Most of those were muskrats (1,989), followed by beaver (487), raccoon (349), mink (271) and coyotes (149).

Annual harvests vary depending on pelt prices and other factors. During the past 10 years, the largest harvest was 30,441 animals in 2006-2007.

China and Russia are among the biggest buyers of North American furs, but when their economies are weak — as they are now — prices sag. Trappers such as Barcroft watch the global market carefully. When prices are high, he might get 20 percent of his annual income from selling pelts. Many Vermont trappers participate in two annual auctions, one of which is December 12 at Whitecomb High School in Bethel.

"My dad trapped, and he did trapped. It's one of those things," Barcroft said. "It's part of growing up here in Vermont, those of us who grew up here in Vermont and didn't move here from Connecticut."

Barcroft said out-of-staters and city people are behind most of the opposition to trapping, hunting and gun rights in Vermont. "The state," he believes, is just doing traditional culture they weren't used to.

Barcroft insists that trappers are respectful of their quarry. Licensing rules require trappers to check their snares every 24 hours, in most cases. Often, an animal caught in a modern leg-hold trap is found curled up asleep, whether it's a dog or a coyote, he said.

If it's a coyote or another intended catch, Barcroft said, he shoots the animal in the head to dispatch it humanely. If it's a dog, he frees it and more often than not the animal is just fine, he insisted. "I had my own dogs caught in traps, I've caught lots of dogs in traps and let them go unharmled," he said. "I have never had a dog caught in a trap be injured. And I've been doing this since 1974. You just put them on the head and off they come!"

POW acknowledged that some dogs do survive the ordeal. But the "stunning statement" on its spreadsheet described other outcomes when dogs were killed in illegal snares, died in traps that hadn't been checked in a timely fashion, were shot by trappers who couldn't get the furred animals out, or had to be euthanized because a limb was so badly damaged.

Barcroft acknowledged that some trappers break the law. "There are stupid people out there in all walks of life," he said. "They seem to vote and breed like rabbits, but there's not much we can do about it."

He added that some proposed changes, such as requiring trappers to put up signs, make no sense. "Dogs can't read," he complained. But thieves can. "Why don't you just put a sign up that says 'cats and dogs are valuable'?" he said.

It's been four years since Carter's ordeal, but she can still recall every detail.

Worried Roy would panic and injure itself, Carter hunkered down and tried to open the trap. Initially Roy was so upset that Carter thought she might get bitten, but it didn't happen. Carter reassured: "It's easier than I tried to figure out how to get her out of the trap, she was licking me, which even now just about makes me cry."

She freed Roy and carried her, running, for 10 minutes back home and took her to the vet. "She just had a really bad bone bruise. You could see it sort of swathed her," Roy recovered.

Carter had permission to walk on the land where it happened. She still sits there, but not during trapping season, and "I learned my lesson to keep her on a lead," she said.

The neighbor, a farmer, had given a trapper permission to catch coyotes. When he heard what happened to Roy, the trapper came by and apologized — a gesture Carter said she appreciated. But it didn't change her mind about trapping and how it needs to change in Vermont.

Roy recovered, but not all pets do, she said. "She's one of the lucky ones." ☐

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Who's IT? Vermont Gets Ready for the Next Big Tech Project

BY TERTI HALLENBECK

If all goes well, by February Vermont officials hope to start installing a computer system that will make it easier to figure out who is eligible for social service programs. The estimated cost: \$129 million.

The so-called "integrated eligibility" project has long been in the works to replace an obsolete 50-year-old Agency of Human Services system that no longer meets federal requirements. The new system is expected to save money by simplifying applications and providing a clearer picture of who's getting what from the government.

Nobody is arguing against the need for an upgrade, 90 percent of which would be covered by the federal Affordable Care Act. Still, this project is attracting a whole new level of scrutiny. Two years after the state launched Vermont Health Connect, the glitch-laden, \$790 million insurance exchange, some elected officials are so leery of another big information technology project.

"If your head wasn't in the sand, you know that the administration struggled mightily getting Vermont Health Connect to work," said Sen. Frances Comstock, chair of the Info (IT/Communications) Jobs and Inc. and other lawmakers who are worried about the looming project have "encouraged the administration to take a deep breath"—that is, think and think again before proceeding.

Along those lines, lawmakers this year tightened the purse strings. They're giving the state's administration less than half of the \$16 million it requested over two years to pay for the state's share of the system. The state has enough money to get started on the project but will eventually need to go back to the legislature to finish it.

Wary legislators also created a panel of outside advisers to help them find better ways to track such projects and have heard their own expert to address their admitted shortcomings on the technology front. The consultant, Dan Smith, a former information technology manager at the state Agency of Human Services, is slated to start work soon. He has a master's degree in computer science from Rensselaer Polytechnic Institute.

Meanwhile, critics are raising questions about Wipro, the company the state is negotiating with, and whether its received sufficient scrutiny. "Have



Mike, Larry and Curley [sic]—the folks in state government who select technology vendors—done it again!" Randy Beck, a Republican former state auditor and senator who's running for lieutenant governor, asked in an opinion column published October 1 on VTDiscovery.

Secretary of Human Services Ed Cohen agrees that this project will be different. "This procurement process is probably one of the most comprehensive the state has ever seen," he said, describing the state's month-long negotiations regarding the scope and details of the project.

The state has more time to vet the contract, is not trying to create a new program and has learned some lessons from its past difficulties, Cohen noted. "We're very confident we have the safeguards in place to ensure its success," he said.

As state officials negotiate a contract with Wipro, legislators and critics are trying to figure out how to best design tech projects. They're muddled not just by Vermont Health Connect, but of other projects in recent years that haven't panned out. In 2012, the state abandoned a Department of Motor Vehicles technology upgrade and reclaimed \$15 million in a settlement with Hewlett-Packard.

Every time another new project comes along, worries emerge over how much it's actually going to cost and whether it will deliver the promised results, and those

Appropriations Committee chair Mike Johnson (D-South Hero). "We need a better process to evaluate IT projects," Johnson said. "We need to have a better handle on what the five- or 10-year plans are for the state rather than get hit with, 'This needs an upgrade.'"

That's the way it works with transportation, Johnson pointed out. The state has a good mix of which roads and bridges will need repairs and at what cost.

Johnson concluded the part-time citizen legislators lack the expertise to scrutinize IT projects. He believes that by hiring their own consultant, lawmakers will have someone to turn to for expertise.

Richard Ross, commissioner of the state's Department of Information and Innovation, contended that the state's oversight of IT projects works. "The tendency is to focus on the bad. There's no useful bit of good happening," he said. As a result of its scrutiny, his department has recommended against signing IT contracts deemed too risky, he argued.

Ross said all states grapple with who should oversee IT projects. Some put departments like his in charge. Others, including Vermont, typically charge the IT department with providing support for individual agencies that host the system.

Senate president pro tempore Julia Campbell (D-Windham) and other lawmakers have been critical of Ross and his department. "I think he clearly

understands, or is aware of, the skepticism or lack of confidence people had in him last year," Campbell said.

That skepticism led the legislature to create a special three-member citizen committee. Its charge: Recommend by January who should run IT projects, how lawmakers can evaluate them and how the state should fund technology to avoid sticker shock.

Citizen committee chair Michael Schelling, the recently retired Burlington police chief, is a new head of the Burlington technology nonprofit RTV Igite. He said he's no expert, but brings an ability to translate technology into practice. He didn't prevent that his panel could provide all the answers by the time its report is due, but planned to identify what's working well and to raise some changes. "I wouldn't describe it as a deep dive," Schelling clarified.

Jerome Han on the panel is John Burton, president of Network Performance, a South Burlington information technology company, and Tim Kennedy chief technology officer at Wisconsin-based MyWebGreener. Schelling said the committee is willing to hear from anyone with ideas.

Last week, the trio gathered in a conference room in Williston. They queried several state leaders on project funding and oversight, and got an idea of how difficult it is to track state IT projects

Sen. Zeller, the state's chief performance officer, explained that it took the administration a three-month slog of digging through every state agency budget to determine how much money the state spends on information technology. The answer for fiscal year 2013: \$79 million. That was three years ago.

Zeller said the analysis indicated the state should be setting aside \$20 million to \$30 million a year to keep its technology current. "The state has historically had money coming up with that money," she told *Schilling's* contributor.

The state has long delayed upgrading the Agency of Human Services' computer system, but now has the opportunity to do it mostly with federal funding. The goal is to build a system that will more seamlessly track the eligibility of Vermonters applying for social service programs, including Medicaid, Brack Up, children's subsidies, food stamps and home-heating assistance. State workers handling clients in one program have to make a phone call to check whether they are receiving assistance in another. That means, for instance, that a diabetic client might miss out on access to federal food aid that could ultimately lower her medical costs.

The new system should reduce the number of state employees administering the program, and their paperwork, Cohen said. But first, he said, his agency is intent on making sure it gets the right company to build the right system.

The agency put out a request for proposals in August, and received five. It selected Wipro as the "preferred vendor," said Stephane Beck, director of health care operations for AHS, but no final commitments have been made.

Soon after *VTDigger* reported that, Brock questioned whether Vermont as headed down the same path as with Health Connect. Wipro, he noted, is based in Bangalore, India. The company employs workers in India and relies on visa programs to use lower paid foreign workers in the United States. Brock also cited a pending lawsuit that a Connecticut bank filed, alleging that Wipro failed to deliver on a software project.

"It would make me very cautious of them," Brock said. He asserted that the state hired CGI to build the Vermont Health Connector system without asking enough questions and eventually had to fire the company.

Cohen and the state's thoroughly vetting Wipro, a multinational technology firm with 300,000 employees working on six continents that earned \$76 billion in revenue last year. For example, the state is talking to previous Wipro customers and researching its personnel. If the agency decides to seal the deal, Brock's department would hire an audit team to review the contract and further research Wipro before signing anything. A contract would require that all work be done in the United States, Cohen said, but he didn't think the state could ban a vendor from using workers who are in the country on visas.

Brock questioned whether the state should be looking abroad. "We talk constantly about jobs in Vermont, and we would outsource a major contract to a foreign company," Brock said. "The Wipro of the world may be needed in the short term, but we must build IT competence into state government right now, and we must work with and encourage the creation and expansion of Vermont's IT businesses."

The idea that the state could pull off such a large and complex project in-house is far-fetched, Beck said.

Lawrence Miller, the state's health care information chief, recalled similar suggestions about a local solution for Vermont Health Connect. "This notion that we could pull out a bunch of Vermonters to fix the exchange... it's a little naive to think that's a reasonable approach," he said. Wipro must simplify the contract process in the future so that smaller, local companies can bid when appropriate.

Miller said the state has learned lessons from Vermont Health Connect that can translate to future IT projects. For example, he told *Schilling's* contributor last week that training non-IT staff to manage a project is crucial. They may not have the IT experience, but they should be trained in managing those who do. That's something the state didn't do at first with Vermont Health Connect, he said, but has since.

"All of those projects are being run by people who, for the most part, don't have to do this as a project very often," Miller said. Then he emphasized, "It is worth spending the money training them and developing them in project management discipline so they understand how their vendor thinks." ☐

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Ronald's head where it was found



In Burlington, Vandals Lop Off Ronald McDonald's Head, Feet

First, Ronald McDonald was denuded with a black power. The following night, vandals snatched off his feet with a pickaxe.

For nearly a decade the life-size figure, clad in his signature trademark yellow jumpsuit, over red and white striped undershorts, had one of its wooden limbs in the grassy ground outside Burlington's McDonald's. Since 1984, the charity has provided temporary lodging and meals to families with children receiving treatment at the University of Vermont Children's Hospital. People can stay at the former church parsonage on the corner of South Williston and Pearl streets for \$10 a night.

It's not the first time the McDonald's mascot has been victim to vandalism — vandals have burned his face with a lighter in August — but this time the damage is quite unprecedented, and he's been removed from the scene.

The vandals who struck just over two weeks ago picked a poor target,

according to longtime McDonald's executive director of Burlington's Ronald McDonald House Charities, the 100-bed winter-wintering institution who spent two months with her family at the house during a high-risk pregnancy. Addressing the vandals' likely rage, she said, "You entered a haven for the desperate and your actions affect the most vulnerable."

The letter goes on to describe how a year-old daughter, visiting the figure throughout their stay, "My daughter grabbed that crown through the snow each time she entered the house."

Ronald's severed head was recovered for the Green Mountain State Police. His severed feet were turned over to the house. Three children staying there found them: "They were somewhat disappointed seeing Ronald this way," Robb said. "I wish I could do anything to buy a replacement, but it's just not likely contingent on an insurance claim."

ALICIA FREESE



At Campaign Kickoff, Lismann Bashes Shumlin Administration

Retired Wall Street banker Bruce Lismann harshly launched his bid for governor Monday morning with a frontal assault on the administration of Gov. Peter Shumlin.

"I would say that I decided to run because, honestly, I thought the administration is so remarkably and mindlessly incompetent that we should do something," Lismann told three dozen supporters in his audience who were shivering in frigid temperatures at the Green Mountain Center for the Arts.

Characterizing himself as an outsider equipped to "fix what's wrong and bring a culture of change" to Montpelier, the Shelburne Republican promised to lead on a state government that "has lost touch with its citizens" and cut a state budget that "has become the enemy of the people and the economy."

"People know that the Shumlin administration and those who aided them and those who have viewed in silence are the ones who are in trouble for this mess," he said. Shumlin is third in the Democratic primary, behind Lismann, but he would not seek reelection.

The governor's spokesman David Corbett responded by saying that

Shumlin has increased access to health insurance, early childhood education and broadband — and created thousands of new jobs by investing in renewable energy.

"It takes something special for a guy who was part of the Wall Street machine that drove the economy into the worst recession since the Great Depression to talk about mismanagement," Corbett said.

Lismann, who spent much of his career in New York City before returning to his native Vermont in 2009, insisted that he was not capable for the decision that led to the Great Recession.

Lismann outlined policy goals he said would help it make Vermont's economy and improve residents' quality of life. He pledged to hold state budget growth to 1 percent a year, repeal a major school governance law passed earlier this year, replace a two-year moratorium on large-scale wind and solar development, and strip a law mandating participation in the state's health insurance exchange.

He faced Lt. Gov. Phil Scott in the Republican primary.

PAUL HEINTZ



Dick Walters

Vermont Patient Choice Advocate Uses the Law to End His Own Life

For more than a decade, Dick Walters of Shelburne led the fight for the right of terminally ill Vermonters to hasten their own deaths. Friday afternoon, Walters used the law he strongly supported to end his own life, said Adam Neumann, a lobbyist who worked with Walters to pass the law.

Walters, 60, wrote it when he started the campaign that led to Vermont's 2013 Patient Choice and Control at the End of Life Act. Walters said repeatedly over the years that he didn't know

whether he would ever need the law himself, but he knew he would need the option.

Walters, who lived at Water Basin retirement community with his wife Gerry, was diagnosed with lung cancer in 2014. His health declined rapidly during the past few months, Neumann said.

"Dick was grateful to be able to direct his own end of life under Act 30," said Neumann, whose firm, Neumann Group, formerly Siskin & Neumann, has represented the advocacy

group Patient Choices Vermont for more than a decade.

Neumann said Walters family told him Friday afternoon that his death was "peaceful, relatively quick and with some relief."

The law was passed after the first Vermont patients used the law to end their lives. Walters told Seven Days: "There's tremendous peace of mind knowing that you're in control."

TERRI HALLENBECK

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OBITUARIES

Helen Dudley Brownell

Helen (Dudley Brownell) 91 passed away October 23, 2015. She was born December 25, 1923 to the late John and Clara (Dillard) Dudley. During World War II she worked in the factories as a "Rosie the Riveter" and then went to work for GE, retiring as a tool inspector. She studied at the University of Vermont Medical Center. Helen enjoyed traveling and spending time in the sun, knitting, gardens and caring for cats. She will always be



remembered for her pleasant disposition and kindness. A devoted and caring mother and grandmother.

she is survived by her son George (Jeanette) Brownell, daughter Kathleen (William) Greenwood, stepson Steven, daughter Kristin and stepson Kristin, brother Ernest Dudley, sister-in-law and many friends. She was predeceased by six sisters and two brothers. Services will be private. Donations in her memory may be made to the Chittenden County Humane Society. Burial services will be under the care and direction of LaGrange Funeral Home and Cremation Services. Condolences may be shared at lifelinesvt.com.

WEDDINGS

Lieberman-Ringger

Mr. Tony and Dr. Bethany Lieberman of South Burlington are pleased to announce the marriage of their daughter, Anna Lieberman, to Brad Ringger son of Mr. George and Mrs. Diane Ringger of Southport, Fla. They were united in marriage on July 25, 2015. The ceremony was officiated by Andy Giblin of the firm of the Round Barn Farm in Watford.



The Maid of Honor was Jeffrey Gaudin and the bridesmaids were Kaiti Conroy, Cassia Kelsch, Amanda Hegler, Trish Manning, Kasey Proulx, Jaelyn Plummer and Taina Taithe. The Best Man was Kyle Ringger, brother of the groom and the groomsmen were Michael Haverd, Brandon Kuchler, Juan Lemaire, Jordan Lidenberg (brother of bride).

Special Officiant (brother of bride) Rita Montrose and Jeanna Vanderhorst. The bride graduated from South Burlington High School in 2004, the University of Vermont with a BA in sociology in 2007 and Georgetown University Law Center with a JD in 2015. She is currently finishing her master's of laws national security at Georgetown University Law Center, graduating in May 2016.

The groom graduated from Karamzin Heritage High School in Florida (he accidently) in 2005 and then College in a history major in 2009. He is currently finishing his joint JD/MPP degree in law and public policy at Georgetown University Law Center, graduating in May 2016.

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Vermont International Film Festival Celebrates 30 Years and an Ongoing Evolution

BY ETHAN DE SRIPE



The Russian Wheelchair

This week, movie fans and grokks everywhere celebrate the 30th anniversary of *Back to the Future*. Robert Zemeckis' beloved time-travel comedy took marks another 30-year anniversary milestone, this one with a local flavor: The **VERMONT INTERNATIONAL FILM FESTIVAL**, which began on October 23, is also celebrating its 30th birthday this year. Now a robust affair with some 75 films from more than 30 countries, VIFFF once had a narrower focus, reflected in its original name: the **UNDERWINTER INTERNATIONAL FILM FESTIVAL**. A 1991 poster takes its emphasis on "Peace, Justice, Human Rights and the Environment."

Since taking over as the Vermont International Film Foundation's executive director in 2012, **OLGA YADIN** has endeavored to program films on the basis of their artistic merits rather than their engagement with big issues. That doesn't mean that such issues are unimportant, only that they now take a back seat to cinematic craft.

Yadin and **JOHN JARVIS**, VIFFF's selection and outreach director, note that this year's most-anticipated film provides one of several opportunities to celebrate the festival's three decades of history: *As Yulian puts it*, "Almost satirically, we discovered recently that two films we have selected

this year"—the two American/Ukrainian documentaries *The Russian Wheelchair* and *The Rehabilitation of Chernobyl*—"are both related to the Chernobyl and nuclear subjects. In a way, you could say that in our subtle twist, we've first film chosen in [what would be our] the Vermont International Film Festival." That first film was the 1981 anti-war doc *From Washington to Moscow*, directed by the festival's cofounders, **GABRIEL AND SONJA COLEMAN**.

Other programming "mistake" is the upcoming festival engage with first notion of fusing something new from the works of the past. Jarvis mentions two films due, in reconstituting rare archival footage, offer viewers a privileged glimpse into the complexities of World War I, which has its appreciative criticism this year: *Bill Morrison's Beyond 1914-1918* and director-composer Michael Nyman's *War World: 8 Songs with PBS* are "extraordinarily historical documentaries as well as experimental films," Jarvis says.

Among this year's narrative selections are several noted foreign films that haven't yet reached Vermont screens, including *Gay Muddler's Last*, *The Forbidding Room*, *Francesca's* *Don't Be a Good Girl*, and the Austrian thriller *Goodnight Moscow*, and Cannes Film Festival Grand Prix Winner

The Wonders billed as a Fellini-esque exploration of adolescence.

In addition to showing films from Canada, Quebec, Chile and other lands, the festival celebrates homegrown cinema. While the bulk of VIFFF is hosted by its programmers, local filmmakers submit their work to the popular Vermont Filmmarket showcase series, and festival attendees can vote for an audience favorite award in this category.

The first is also encouraging the next wave of Vermont film by staging the *Sleepless* in Burlington competition, which gives teens of students from local colleges 10 hours to write, shoot and edit a 10-minute film. All the *Sleepless* shorts will screen on the festival's last day, then be judged by a panel of three prominent Vermont media makers: *A Real Gaffed* book coeditor **MARY CRYWEN**, "Black in Vermont" creator **JOHN WALSHAMMER**, and *Journalist* director **OLGA YADIN**.

A continued emphasis on the expansion and professionalization of the festival is another hallmark of its 30th year. For one thing, Yadin says, organizers have made a "huge effort to bring more film-makers this year." Most prominent among this year's visitors is director Tom DiCillo, who will introduce the re-mastered 20th-anniversary edition of his postering indie

film *Living in Oblivion*, as well as his most recent feature, the documentary *Down in the Southland*. DiCillo will present both an old and a new work, his visit dovetails Yadin says, with the "looking back, looking forward" mission of the fest.

Another mark of VIFFF's expansion: its budget has steadily risen during the four years of Yadin's stewardship. In 2012, Yadin's first year as executive director (she was formerly a board member), the budget for the nonprofit festival was about \$85,000, the estimate. This year's budget is around \$150,000, the better to bring in such filmmakers as Quebecois Stéphane Lafont, whose 2004 short-of-life comedy *To Stay Single*, playing in the festival, has gained critical praise.

"Every year, it's a challenge to raise the money," says Yadin, "but what I have noticed in the last couple of years, as we have become more visible and more prominent... is that there are more businesses that see the value of supporting us." One of the new sponsors is **WOLF HUNTERS**, which will host several of the festival's visitors. VIFFF's expansion efforts also include a continued partnership with the **BRATTLEBORO FILM FESTIVAL**, and an in-the-works plan to screen some of the locally made films on **VERMONT PBS**.

Perhaps the most significant sign of VIFFF's maturity is that its staffers have begun to dig into the archives with the goal of documenting the festival's history. Already those efforts have yielded a Flickr gallery of posters from festivals past; a display case of ephemera from VIFFF's three decades will be an exhibit at **MASS STREET LAMPWORKING ARTS CENTER** during the festival. "We've found some real gems in there," says Jarvis.

Most of the archival digging has been undertaken by interns from **CHAMPLAIN COLLEGE**, says Yadin. "When I'd like to see as that these students, who are maybe 18, 20 years old, find it so fascinating to go through the archives," she says. "It's not just daddy-clubbies who are interested in the past, but students who are getting excited." Some of those students even went so far as to produce a short video about VIFFF's history to be screened during the fest.

It's one more sign that the festival's past may well point the way toward its future. ☐

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INFO

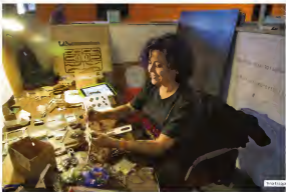
VERMONT INTERNATIONAL FILM FESTIVAL Friday October 23 through Sunday November 1 at Mass Street Lampwork Performing Arts Center and outdoor pavements Burlington 802.255.5050 per film. Newspaper Filmmarket's Showcase is free with reg.

A UVM Spanish Professor Takes Poetic License — With Robots

BY KEM PICARD

What does Spanish poetry have to do with robots? The answer may depend on your cultural response to poetry in general, and to crawling, spider-like cyborgs. Whether people are repulsed or fascinated by either one, **TINA ESCALJA** hopes that the unlikely pairing will prove entertaining and enlightening. The goal of her “poetry-infused robots,” she explained, is to get people engaged with her poetry, which explores the organic and the synthetic, the creator and the created.

Escalja is a professor of Spanish at the University of Vermont, whose areas of expertise include 20th- and 21st-century Spanish and Latin American poetry, gender studies and digital media. Earlier this year, Escalja — who’s also a poet, prose writer and digital artist — received a scholarship to spend two months this fall as a sabbatician-in-residence at the **GENERATOR**, Burlington’s communal maker space for artists, engineers and entrepreneurs.



Tina Escalja

I WANT THE POEM TO GO BEYOND THE PAGE AND CREATE A THREE-DIMENSIONAL ELEMENT THAT ALSO MOVES AND INTERACTS WITH YOU.

TINA ESCALJA

For the last few weeks, Escalja has spent her free time — when she’s not preparing teaching classes, serving as president of the Association of Spanish Professionals in America, or attending UVM’s gender, sexuality and women’s studies department — building robots inspired by her own Spanish and English poetry verses.

At least, that’s trying to build the robots. When *Seven Days* caught up with Escalja, her desk in the sprawling Generator space beneath Memorial Academic was littered with electronic boards and wooden crates. With the machine-like leg segments strewn about, her workshop resembled a dinner table that had just hosted a futuristic crab-bike: minus the crabbed butter.

“I don’t know if I can do this. It’s very difficult and taking me forever,” Escalja admitted with a giggle. “I’ve never built robots before.”

Escalja, her shoulder-length, curly hair streaked with purple, was clearly fascinated with digital technology, even if she hadn’t mastered the costly laser printer she planned to use to engrave the robots’ legs and bodies with her words. As the 30-year-old spoke, rainbow-colored lights on an LED equilateral isosceles triangle on her T-shirt rose and fell with her voice — which, even after 27 years of living in the United States, still has a heavy Spanish accent.

Escalja’s “robotpoems,” as she calls her seven-part poetry verses, are divided and ended into the five labor-day robot that make up the project. Written from the point of view of the robots themselves, the verses explore the existential nature of humans’ often conflicted relationship with technology. Using robots to communicate the message makes a way, she added, to help viewers connect with poetry — as art form that many people avoid or just don’t get.

“Poetry is sometimes very cryptic,” Escalja explained. “This comes in a different package that makes you reflect, and even have some fun at the same time.”

So why create robots that look like spiders or crabs rather than more anthropomorphic designs? “I like the spider-like insect style because that creates some

anxiety in humans,” Escalja said. “I want it to be a creature that is a little bit creepy, too, emphasizing that sense of unreliability of interacting with humans.”

Escalja expects to complete the robots by the end of October. Built from open-source designs, they will interact with humans, and one another, using voice-recognition software. Escalja deliberately chose to build them out of wood rather than metal to further blur the lines between the organic and synthetic, she said.

The robots, which eventually will be on display in the Generator lobby, will also feature an augmented-reality component. Viewers will be able to hold up smartphones or tablets and see additional three-dimensional holographic images complementing the robots and telling their “story” (An early prototype of Escalja’s robotpoetry parts was on display in Burlington’s **ROBOTECA** gallery in July.)

A native of Spain, Escalja has been fascinated with digital technology since she arrived in the United States in 1988. After earning her undergraduate degree at the University of Barcelona and her doctorate at the University of Pennsylvania, Escalja landed a job at UVM in 1993, and she has been there ever since.

Escalja occasionally writes under her

“vetter” name, **Alfred Pérez** — in Spanish, *vetter* means “vet.” The name refers to *Augusto Pérez*, a character from *México (MEX)*, a 1984 book by Spanish writer Miguel de Unamuno, who becomes aware that he exists only as a fictional character and confronts his author.

“I’ve always questioned the binary divide,” Escalja said. “I want the poem to go beyond the page and create a beautiful, complex, three-dimensional element that also moves and interacts with you.”

Though Escalja often works with digital media, not all of her projects are this high-tech. Years ago, she did a performance piece in Spain, in which she painted various Spanish words on individual pieces of cloth, then pinned those to sheep. As the herd wandered around the pasture, the words unscrambled and formed poetic phrases.

“I gave the sheep the opportunity to be poets themselves,” Escalja said. “They are on using the *or even modern poetry*.”

Contact: kem@sevendaysvt.com

INFO

The eight poetry-infused robots will be on display at the end of October at the Generator in Burlington. generatortvt.com

Sculptor Kat Clear Crafts a New Jewelry Line for Perrywinkle's

BY RACHEL ELIZABETH JONES

Pink is in — at least it is at Perrywinkle's Fine Jewelry in Burlington. Last Thursday evening, employees at the flagship on Burlington's Main Street donned magenta scarves, and the store buzzed with guests, some with rosy blouses in hand. The space was smoky with hair, fine metals and sparkly gems, and it was constantly very pretty. The size of the evening, though, was not the silver or even *rose* series, owner of the northeastern jewelry chain, but *Kat Clear*.

The Burlington artist is known primarily for her large-scale sculptures made from steel and found metals — not usually the stuff of luxury jewelry. Yet Clear is the pioneering artist in Perrywinkle's *Diamond Series*, a collaboration that has been years in the making. The Kat Clear Collection features a total of nine new pieces — bracelets, rings, earrings and necklaces — rendered in rhodium-plated steel, with accents of gold, pink tourmaline, and pink and black enamel.

The designs are edgier than what you'd normally find at Perrywinkle's, one like very abstract sculptures in miniature than traditional jewelry. Priced between \$300



Kat Clear at Perrywinkle's Fine Jewelry last Thursday

and \$1,200, Clear's pieces are also relatively affordable. The collection is boldly geometric, and each piece makes some use of wavy lines — think seismograph, or maybe calculus.

Actually, and Clear, those squiggles represent corrugation. The piece's shapes and colors were inspired by humble materials from her MFA days — corrugated cardboard and duct tape.

In 2015, in a new graduate student at Michigan's Cranbrook Academy of Art, Clear sought to connect with fellow artists in an atmosphere she found intense and sometimes isolating, she recalled. Her method of choice was to craft a note for each classmate over the course of the two-year program. She wrote personal messages on pages from Scott Lombar's *Twenty Four Hour Woman* calendar, wrapped them in cardboard and sealed them with pink duct tape. "It's all sort of built back to forward, reused and recycled material," said Clear.

That project, it turns, has kept on giving. Besides bringing Clear onto grad school friends and sowing the seeds of her jewelry line, her handwritten notes inspired a third

project: a series of road signs that currently flank Perrywinkle's entrance. Lists from the notes — "It's not that messy (I guess)," "I forgot the code, but I guess I've allowed it" — appear in black print on life-size pink road signs. The idea came from the contrast between Cranbrook's "pristine and measured" setting and nearby Detroit, Clear said. While at school, "I was isolated with industrial, abandoned landscapes, [including] road signs in storage."

THE COLLECTION IS BOLDLY GEOMETRIC, AND EACH PIECE MAKES SOME USE OF WAVY LINES — THINK SEISMOGRAPH, OR MAYBE CALCULUS.

Spore, whom Perrywinkle's VP Jeanne Fox describes as a "Wes Anderson type," officially approached Clear about the *Diamond Series* in October 2015, though the two had met some years earlier when Clear designed a large-scale installation for Spore's store in Long Island, NY, Devon. Over on board, Clear worked with the Perrywinkle's team of CAD designers to develop the line from cardboard

Artist Justin Atherton Brings a Whimsical Ghostly Visitation to Red Square

BY SADI WILLIAMS

October is the season for ghosts, ghouls and monsters — but for Burlington artist **JUSTIN** **ATHERTON**, the preoccupation with the strange and otherworldly is a year-round affair. The 6-foot-5-inch friendly giant, who works at Queen City Printers when he's not making art, has been drawing monsters and monsters made in since age 11. The latest iterations of his creepy creatures can be seen at Red Square on Burlington's Church Street until the end of the month.

"A lot of kids start out drawing superheroes," Atherton tells *Seven Days*. "I was drawing people getting eaten," the monsters, Atherton says, were relatively typical evil creatures not to get any effusive who dared to cross their frame.

But even a canny glance by his series currently hanging at Red Square, "The Moon-Surfaced Adventure," reveals a

story that's more sweet than sinister. In 17 small framed panels, Atherton says, "but I think this particular ghost, driven this particular way, has his own unique personality and purpose. He sort of exists in my head as an explorer, and while I've worked with him, he makes me think of the excitement that comes from meeting new people and experiencing new situations."

Like much of Atherton's recent work, the ghost series is colored digitally. It's a process he picked up more than a decade ago while working at Kinko's, where he had access to Adobe Photoshop and Illustrator. After leaving that job in 2006, Atherton



Justin Atherton

says, he wanted to get back to the more hands-on aspects of making art, "carving wood blocks by hand, doing silk screens, the old-fashioned way," and doing actual paintings.

Eventually, though, he found himself "tired of being trapped with how long it would take [to do a piece]." For the past eight months, he's been "drawing things a lot quicker and scanning them in and throwing them into Illustrator and coloring [them] that way."

While his process may have changed, Atherton's subject matter has remained consistently off-biter since his

primary-school monster drawings: A brief survey of his past work reveals a readily explicit acrylic paintings, carefully etched details traipsing through dark forests, and menacing monsters in all shapes and sizes.

About five years ago, "I spent a lot of time thinking about what type of art I 'should' be doing," Atherton shares, "and what might appeal to a broader audience. I finally realized what a trap that is. People can tell if your heart isn't in it, and you're selling yourself short when you try to follow a path that isn't genuine to yourself." After coming to that realization, Atherton says, he returned to acrylic



Left: Clear jewelry design

mock-ups to the final product, which was created in Perrywinkle's own manufacturing facility.

Spent some such collaborations with artists in bringing Perrywinkle closer to the world of high fashion. "It takes us in a new direction." He takes pride in his company's capacity for artistic development and fabrication, bringing it to an iconic music label: "I love what Harry Gordy does... [Wine] doing Motown, but Motown for

jewelry," he said. "Upcoming artists in the series include Burlington-based singer-songwriter CAMARIE NIXON and a winner of "the Canadian Project Runway."

Spent's blending of art and retail is familiar in the worlds of high fashion and luxury commodities, a trend that has trickled into the mainstream with the proliferation of Etsy and design-minded makers' markets. Yet the intimate scale of Burlington lends a particular excitement to this partnership. Clear graduated from the University of Vermont, and her art (including sculptural hair racks) appears in several well-trafficked downtown locations. Spent traveled his company headquarters to the Queen City in 1980.

The collection will, of course, also bring Clear's work and name to customers at the other four Perrywinkle locations—three in New York, one in Montreal.

To bring the project full circle, Clear created her earlier work as a sculpture for Perrywinkle's facade—a version of one of the collection's rings made from an eight-foot loop of steel bar around two heavily salvaged wheels. Assisted by two friends, both Burlington artists, she installed that striking touch in the early morning of the day before the launch, laughing and sweating as work boots and paint. One thing was, when, clear—that is an artist of great range. ☐

Contact: info@perrywinkle.com

painting and black printing, and began to dabble in more adult themes.

Of course, there will always be viewers who object to artwork such as Atherton's black print of a man easily plugging his female partner—though such objections would disregard the accurate humor and sheer joy of the image. But the one time Atherton was asked to remove a body of work from public view, he recalls, it was of a nonsexual nature.

In 2007, Atherton showed his work at a restaurant recently opened by a friend who found himself "flooded with a really rough reaction," Atherton says. "A customer started yelling at him because of my work... really making a scene, getting in his face and demanding the work be taken down, making threats."

What was so offensive? Atherton calls those men's-mouth drawings "naïve, by my standards." They included "some pretty sadistic deities, and another one that showed

him wearing a T-shirt that had a skull and crossbones on it." Feeling "abused on one side," Atherton's friend removed the work with profuse apologies to the artist. Today, Atherton sees the incident as "a reminder to me that art has no power to evoke very real, passionate responses—even if it's not exactly what you're going for."

Most viewers choose to praise Atherton's work, not vilify it. DREW HERRICK of the SPACE SCHOOL on Pine Street has frequently displayed his work, one of Atherton's prime openings in the gallery's current show, "The Art of Horror," which runs through October. "His work is always approachable to the public," Herrick says. "He does the sweetest little characters, who are always a touch mad, and then some of the toughest loneliest characters, but they, too, always have a sense of humor."

"Even if Jason goes click with the content, there is always the realization that the work is raw, filled with a passion and a desire to look at," Herrick comments. "He can make a piece from ink, paint, wood block, linocut, cast resin, screen print, you name it—and you always know when it is a Jason Atherton." ☐

INFO

"The Mean Suffering Atherton" prints by Jason Atherton on view through October 31 at Pine Square in Burlington.

ART HAS REAL POWER TO EVOKE VERY REAL, PASSIONATE RESPONSES—EVEN IF IT'S NOT EXACTLY WHAT YOU'RE GOING FOR.

JUSTIN ATHERTON

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ENTRY NO. 1

WTF? What's Happening With Burlington Telecom?

The fate of Burlington Telecom was a hot local story for years after the 2009 disclosure that the administration of Mayor Rob Kiss had improperly used nearly \$17 million in taxpayer money to keep the city-owned utility from going bankrupt. Ten months ago, Mayor Mike Weinberger's administration closed on a deal requiring the sale of the internet, telephone and television provider.

Since then, though, BT has fallen out of the news. So WTF is happening these days with Burlington Telecom?

"It's actually doing quite well now," Weinberger reported in an interview last Thursday. Under the management of private consultants, BT added nearly 500 subscribers this past summer. About 5,500 Burlington households and businesses are currently hooked into the high-speed fiber-optic network — BT's biggest customer base since it started operating 12 years ago.

Prospects for continued growth are positive, the mayor added. "As we go through a period of success, the troubles of BT are more and more in the rear-view mirror." Potential subscribers need no longer fear that the service may suddenly cease, and "anger over what happened with BT" is ebbing, Weinberger summed.

An era of better feelings got under way when the city caulked local running negotiations on a \$35.5 million loan funded by BT's creditor, Citibank. The giant lender agreed last year to call off its lawyers in return for a \$90.5 million payment. Most of that money — \$6 million — took the form of a loan to the city from Blue Water Holdings, an ad hoc entity formed by Lake Champlain ferryman Tony Pocar. Blue Water took de facto ownership of BT but leased the utility back to the city with the understanding that the telecom business must eventually find a permanent buyer. If it couldn't go on sale about two years from now, and the sooner a deal gets done after that, the bigger the city's cut of the proceeds.

BT "won't be sold for less than a 'mission threshold' interest," Weinberger said. Neither he nor state regulators will reveal that number, on the grounds that potential buyers would keep their offers



close to that tier if they knew its dimensions. Weinberger did say that the minimum price is greater than the \$5 million that Blue Water lent the city.

It's taxpayers' interest for the sale price greatly to exceed that sum. Weinberger said he wants to make a deal that would allow payback of much of the \$37 million the Kiss crew quietly withdrew from public coffers. An antitrust-compliance prospecting for a monopoly grip on a gigabit network in a small and prosperous city might make an offer that the city would find hard to refuse.

Yet the mayor could experience intense pressure to keep BT under local control, if activists force their way. About 25 proponents of continued local ownership of BT met last week to map strategy in preparation for a January city council meeting where criteria for the sale are supposed to be adopted. The group is circulating a petition to Weinberger that says, in part, "The city must ensure that BT remains locally controlled, affordable for all Burlington residents and accountable to all sectors of our community."

Ballying under the banner "Own Our Telecom, Own Our Future," organizers posit out that Burlingtonians agreed in a 1997 referendum to finance a city-owned utility as an alternative

to a much-hated private provider, Adelphia, that was said to supply poor service at high prices.

"We've already paid for it," declared local-level advocate Rhay Tetlow at the October 18 gathering. "Letting it go for pennies on the dime seems kind of foolish."

Moreover, Tetlow and others argued, a private or out-of-town owner would not be primarily guided by the wishes and needs of the Burlington community. The city must not surrender the economic development asset that its ultra-speedy network represents, the activists warned.

One potential way to retain local control is through a cooperative structure similar to that of City Market/Dana River Co-op in which customers own the business. Financial consultant Alan Matsun and a few like-minded locals have been trying for the past two years to build a co-op that could make a credible bid for BT when it goes on the market. Matsun said at last week's meeting that he is "extremely optimistic we can get this done." But the nascent entity has only about 299 members who have paid a minimum of \$10 to have a say in its construction.

"It's certainly hoping to have some form of community ownership,"

Weinberger said two days later. "I do want to give it every opportunity to succeed."

But the mayor stressed that he is not ready to set community control of BT as a goal. He said he looks forward to hearing what other municipalities are doing at a schedule 4 October 29 conference presentation by representatives of citywide telecom entities in Chattanooga, Tenn., Cleveland, Ohio and Wisconsin, Minn. The three happen part of U.S. Ignite, a national coalition of communities with networks similar to Burlington's. The new nonprofit BTV Ignite is organizing the event.

Weinberger made clear that he wants the city to retain some degree of ownership of BT, regardless of who becomes its majority stakeholder. "That's the outcome I see now as helping us meet the long-term goals of BT," he said. "It might also be the best option for us to get back some portion of the \$17 million." □

Contact kirvin@sevendayvt.com

INFO

Burlington Telecom is exhibiting at the Vermont Tech Jam.

Discover more only curious about something? Send your burning questions to w2@burlingtonvt.com.





Star Struck

BY KEN PICARD

John O'Meara is into history—deep, deep history before the Earth, solar system or Milky Way galaxy formed. The 45-year-old physics prof at Saint Michaels College spends much of his time studying objects 10 billion light years away, created shortly after the big bang.

O'Meara had no backyard telescope growing up in Denver, Colo. But once at grad school, at the University of California, San Diego, he was dispatched to Hawaii to work on the world's largest visible-light telescope.

"When you get to drive that kind of bus," he says of the WM. Keck Observatory at Mauna Kea, "you get hooked pretty quickly."

He's returned there 47 times. In 2011, O'Meara and his research colleagues used light from distant quasars to learn how galaxies absorb gases from the "circumgalactic medium" to create new stars. Science magazine listed it as one of the top 10 scientific discoveries of that year.

"It got us a lot of press and really inflated our egos," O'Meara says. "I immediately

started appearing in films with Scarlett Johansson."

His joking of course. Still, O'Meara has become a Vermont star in the physics world, regularly leading research teams on the Keck, at Chile's Las Campanas Observatory and on the Hubble Space Telescope, which orbits the Earth. Occasionally, he even helps NASA "referee" reserve time requests on the Hubble and Keck, the latter of which costs \$600,000 per night to use. And he's spoken to Congress about why astrophysical research is so important.

When he's not exploring his own work, associate professor O'Meara is teaching astronomy and physics to St. Michaels students, he chides what he calls the "new-old new" physics department, which used to be paired with chemistry.

O'Meara says he's happy to be in a liberal-arts setting rather than at a research university. "I don't want to periodically show up and say hello

to my TA who teaches my 700-person class," he says.

The professor sat down with a reporter last week to entertain questions about observing space from space, Einstein's theory of general relativity and our tiny place in the universe.

SEVEN DAYS: Is it difficult doing your research at a small Catholic college versus a large research university?

JOHN O'MEARA: I don't think it's a hindrance. One of the nice things about my field is that it's kind of like being a Navy SEAL. Drop me off anywhere in the world with a laptop and an internet connection, and I can do research astrophysics. In the modern era, it isn't site-specific. I don't have to be right at the telescope all the time with a smoking jacket and a pipe.

NAME

John O'Meara

WORKPLACE

St. Michaels College

JOB

Physics professor

Q2: How much time do you get on the Hubble?

J.O.: Hubble, like most major research observatories, is something you apply for on either a yearly or six-month cycle. With ground-based observations, it's based on the Earth's orbit around the sun. For the Hubble, typically you'll propose time in March, it'll go through review in April or

May; then you find out whether you get the time in July. The observations could take another nine months to actually happen. So from design of an idea to actual "light down the bucket" can sometimes be over a year. This makes the game interesting to play if you're working with telescopes on the ground, because if there's bad weather, that idea you had a year ago? Sorry, you're out of luck.

Q3: Is there one concept in astrophysics you still find difficult to grasp?

J.O.: One of them is just the immense scale of it all. There are only so many times you can say, "If the Earth is a grain of sand, then the sun is a beach ball, and Pluto is 200 miles away" or something like that. That works OK, but there's just for the solar system. For the galaxy and the space in between galaxies and grasping the immense size of it all, I've just given up.

Q4: Can anyone truly comprehend the science you do without a firm handle on the underlying mathematics?

J.O.: Oh, certainly. Look at this way: People have been doing astronomy ever since people have been looking up. People have been counting things in the sky and writing that down for thousands of years. The only thing that has really changed in our tools, here, when you introduce atomic physics and quantum mechanics into it, the mathematics becomes difficult. String theory is exceedingly hard to understand. Quantum field theory is difficult to understand. General relativity is easy to describe but, mathematically, extremely hard to work with. But, at the end of the day, true astronomy is looking up at the sky, seeing where things are and how they move and change over time. Anybody can do that.

Q5: Is there one space discovery you hope to see in your lifetime?

J.O.: We are on the cusp of definitely knowing that there is life of some sort on other planets orbiting other

stars. I've been privileged to work with people who are working on the edge for the High Definition Space Telescope—the next-gen space telescope. This thing will be able to take images of planets, take spectra of their atmospheres, and look for methane and ozone in their atmospheres. Those are biomarkers for some sort of life. My kids are growing up with the common-place knowledge that there are planets around other stars. When I went to school, that wasn't the case. Their kids will grow up knowing there is life on some of them. In the future, that will happen on the timescale of my life and will be one of the most fundamentally awesome discoveries mankind has ever made. That will be the next time astronomy truly changes the world. So it's a privilege to be a small part of that. ☐

Contact: ken@sevendayspr.com

INFO

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Dear Cecil,

I've heard rabbit meat was once thought of much how we think of chicken today, and I'm curious why things have changed. Rabbits reproduce quickly, and they're tasty. Have I just solved the hunger crisis?

Bunny Biased

The other day I trekked over to my local high-end grocer to examine the leprechaun options, hoping to get up a little anecdotal evidence. I found five rabbits — fresh, not frozen, which would seem to indicate that someone's eating them once in a while, at least among the Whole Foods set. In fact, in summer 2014, Whole Foods launched a rabbitmeat pilot program in select stores, recognizing the bunny's potential to be a next big thing in proteins. As you demonstrate, the case isn't hard to make: the mature low-fat, the animals are famous for breeding prodigiously, and rabbit husbandry is far better for the environment than any of the other options.

Rabbit's been a next big thing before, for nearly as long as the republic has existed, really; people are on record wondering why we don't eat more of it. "The cultivation of Rabbits would be profitable in America," argued Amelia Semmens in *American Cui-cui* (1796), initiating a media tradition that continues to the

present every few years as a spin-off of newspaper status problems, as the *Los Angeles Times* did last year, that "rabbit appears to be going through a renaissance of sorts," considering all the reasons it makes sense to eat the critters and suggesting they may finally be on the cusp of culinary glory.

And yes, there was a period when rabbits were big here. Beef, you'll recall, was rationed during World War II; the U.S. Fish & Wildlife Service advised housewives instead to "meet the meat shortage by eating domestic rabbit meat"; the Department of Agriculture released rabbit recipes, and *LIFE* magazine pitched in to the effort with a 1943 article featuring the memorable opening line "Domestic rabbits are one of the few pets which can be enjoyed dead or alive." After the war, though, the *American* eating public went back to its old ways — beef, chicken, pork.

There's no single explanation for rabbit's failure to catch on, but we might point to a cluster of issues. Like squirrels, rabbits are foodstuff

suffer from an association with poverty. Even before wartime rationing, during the Great Depression rabbits were scorned as "household bugs" — the poor man's pork, lean meat for lean times. (So lean, in fact, that there's a form of malnutrition called "rabbit starvation," or protein poisoning — what happens when you digest too much protein and not fat. Here's where I mention that when I cooked that bunny the other day, it was with squarish pounds of pancetta.)

Also during the Depression, a food futurist named Jose Jewell figured out how to vertically integrate the production of chicken, therefore a decentralized affair — and, contra the bunny, chicken was then considered something of a luxury meat. (Recall the political ad promise of "a chicken in every pot.") Jewell lived in Georgia, where many farmers raised poultry, whereas the rabbit producers of the time were centered in California. And the conningrooms of history and geography been different? We might be eating a lot more rabbit these days.

Then again, maybe not. Rabbit producers say the oneness is the birds of industrial farming that would allow them to be raised on a mass scale. Those that receive sufficiently gentle treatment may engage in such uncommercial behaviors as eating their young.

They've got weak immune systems and are prone to disease. As one rabbit rancher explained to *Modern Farmer* magazine, "Mother Nature designed them at the low end of the food chain as they do easily. They're problematic."

And then there's the consumer factor: That Whole Foods pilot program I mentioned, up top? It's about to end. The store blamed low sales, and journalists uncovered some unseemly practices on the rabbit farms, but it didn't help that the initiative was met with furious opposition by animal rights activists, who picketed stores with signs saying things like "Whole Foods Market Is Now Serving Our Pets."

In a context of infinite plenty, this causes sympathy for charismatic megafauna — the so-called Bambi effect — wouldn't be too troubling. But given an era of climate change, destabilizing natural resources, and rising unemployment — global meat production almost doubled between 1960 and 2004 — we're surely in want of proteins more environmentally friendly than, say, cows, which require enormous amounts of energy to raise and process. One researcher



claimed last year that going up beef would be more effective in cutting carbon emissions than giving up cows. Rabbits convert calories into meat far more efficiently, producing six pounds on the amount of feed and water it takes a cow to produce one.

Of course, they're not the only alternative protein source out there. One source noted, for instance, the potential of insects, which also tend to elicit some real resistance — the time it's the ick factor. Given our need for more sustainable sources of protein, though, consumer might someday have to make a choice: bugs or bunny?

INFO

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write: Cecil Adams at the Chicago Reader, 1116 N. Dearborn, Chicago, IL 60610, or cecil@chicagoreader.com.

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BACK TO THE FUTURE*

This week's Tech issue is timed to coincide with a job fair and tech expo organized by Seven Days and the Vermont Technology Alliance. With 40-plus exhibitors — from large, scale employers like the University of Vermont Medical Center to smaller startups such as Designbook and Skip Ahead Innovations — the Vermont Tech Job is an oral evidence that innovation is alive and well in the Green Mountain State.

Seven Days has been following this exciting story for years. In our first tech issue — a few days before the very first Tech Job in January 2006 — Paula Reilly profiled Dealer.com back when the South End startup had only 110 employees. Now it employs more than \$50, and two years ago, changed ownership for a cost below \$100,000.

We also wrote about MyWebGreen, which had 40 employees then, compared with 264 weeks later the U.S. today, most of them in HQ in Wisconsin, more workers are based in Ireland, Canada and Chile.

Both companies are pursuing expansion of the Tech Job, and each is looking to fill at least 20 jobs. And they're not the only ones with positions available. Navette, a big data firm based out of state, is expanding its Burlington office, hoping to add 20 more programmers before the end of the year.

Numerous institutions, organizations and events are fueling this expanding tech scene. Over the years, we've covered many of them, from the game design program at Champlain College to the cybersecurity research at Norwich University; from the 24-hour HackVT to the free whirling Champlain Mini Maker Faire.

*The publication date for this issue, October 20, 2013, falls on Back to the Future Day — the day Marty McFly and Einstein "Doc" Brown visit in the 1989 hit movie Back to the Future II. The future is now!

We've showcased startups, too. Seven Days uncovered Greenbox, the Richmond-based robotics firm that makes control systems for submarines, and was also the first to note the growth of the white hat hackers at Perse Express, who build penetration-testing systems.

This year's tech issue takes the spotlight on Daft Labs, a fast-growing Burlington startup that's building applications for companies inside and outside the state. Alexa Frosch visited its College Street office, complete with legos, in "Up to Code" (p. 30).

Geri Develay at Burlington, Skip Up to Information Technology and the local chapter of Lesbians Who Tech also get ink this year. They're three Vermont groups working to boost the number of women in tech jobs ("The Silicon Ceiling," p. 38). And we introduce the tech star host of "IronVixen" (p. 40), a new show from Vermont PBS that will put some of the state's small women, from TVs to robotics to smartphones.

Of course, it's impossible to know whether the tech tools we depend on today will stand the test of time. If this issue had appeared 100 years ago, on October 21, 1913, the cover might have depicted Vermont's original tech hub Springfield. Back then, Precision Valley as the area was known, was churning out startups left and right. Kirk Karabinian remembers those days in "Once a Tech Town" (p. 36). "Springfield was a white collar community, populated by engineers and executives, with the highest per capita income in Vermont," Karabinian writes. That's not the case today.

Tomorrow? Anything's possible. ☺





The simple cut graphics on Duft Labs' website gives it an air of mystery. To the contrary, the page offers no hint of what the Burlington company does. But Vermont is nonetheless discovering this fast-growing tech startup that is writing complex code for a range of local companies, from Green Mountain Power to Localvore Today, the Vermont-centric e-commerce platform that offers daily deals at local businesses.

Located above a women's clothing boutique on College Street, Duft Labs looks like a typical tech startup. A group of men in traditional hoodies—members either sit silently typing purple and green characters on large black screens. Among them were Duft's two young Vermont founders: James Thompson, 31, and Tom Woodward, 25.

A framed portrait of Iron Man hangs in the entryway—the superhero is one of their idols, according to Thompson, who goes by his internet handle, JT (Ellen Mash of *Teik Motors* is mother). Cubbies hold complimentary black furry slippers.

More importantly, the legroom in the company kitchen now serves a lot more employees than it once did. In the past year and a half, Duft Labs' staff has ballooned from two to nearly 20, including contractors. Although most of the company's clients are based in Boston, New York or San Francisco, local businesses are starting to seek it out.

Duft Labs connected with Green Mountain Power after a software architect at the utility company had lunch with JT and then mentioned him to software development manager Todd LaMotte. "I was like, 'What the heck is Duft Labs?'" LaMotte recalled. Now the company is building a website for GMP, as well as an app that will help dispatchers communicate with field crews.

"We're pretty picky about who we work with," LaMotte said. In Vermont, he noted, "The dearth of software development and software consulting shops is striking."

Richard Merin agreed. The Burlington-based founder of *drive*, an app that allows people to make product recommendations, predicted, "JT and his crew are going to be very significant players in moving the state forward."



The coders at Duft Labs

Up to Code

Duft Labs has Vermont's back end covered

BY ALICIA FREESE

Merin acknowledged that there's been a "Vermont diaspora of tech people," but suggested that some of those who've left the state may be encouraged when they see that JT and Woodward "could come back and could make it work."

Thompson and Woodward met in Burlington at a social networking startup called *Rebort*. When it moved to Brooklyn, so did they. After the company got "polyviral" by Facebook, as JT put it, the duo started Duft. Their return

to Burlington, two years ago, stemmed from a personal decision: JT's wife wanted to move back to Vermont. So he and Woodward, who grew up in South Burlington, complied.

The return to a smaller market with less capital and programming talent fits the company's contrarian philosophy. "Tom and I tend to look at the things that you see all over either startups or big companies and do the opposite," JT said.

"The idea behind Duft Labs," he explained, "is to help startups not make mistakes early on, especially when it comes to technology." Duft Labs builds software—apps, websites and application program interfaces (APIs), which JT described as the "underlying data layers." It also consults with companies on how to market and monetize their products.

The company offers the types of perks for which competitive tech enterprises are renowned: Employees get great health care and free house cleaning. Once a week, the conference room becomes a massage parlor where they receive professional full-body rub-downs. Duft Labs keeps an apartment in New York City, where staff can stay whenever they want.

But after 120-hour weeks at *Rebort*, Thompson and Woodward developed different expectations for production.

At Duft Labs, they encourage employees to work 32 hours a week. On Wednesdays, the entire staff leaves at 11 a.m. to get burgers and beers at The Sculler Steak & Ale House. They spend the next several hours playing video games—what JT calls "team building."

Which isn't to say that games are limited to Wednesdays. Last Tuesday, a programmer named Sam broke the silence to ask Woodward a question. "Then, in the last two hours I followed 10 points. Can I play *StarCraft* now?" Woodward stopped working to play against his employee.

Described by several people as a "joke" programmer who is "lazing," the quiet partner lets Thompson handle external communications. Woodward acknowledged a reporter in the office with a quick wave, but his eyes never left his screen.

The "joke" Sam referenced are how Duft Labs charges clients. Rather than bill by the hour, the company assigns software projects a number of points based on the complexity of the task. It also breaks down each project into smaller components rolled out incrementally—that is, Duft Labs programmers develop and test features one at a time, rather than unveiling the finished product all at once. As an example of the

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Up to Code

later strategy. JT cited the disastrous rollout of Vermont Health Connect. He noted that Daft Labs doesn't change for being lops, regardless of when clients discover them, keeping its client relationships open ended.

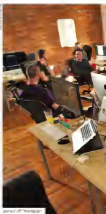
JT explained that software engineers are expected to complete at least 25 points a month, if they exceed 32, each additional point earns them \$100. Woodward, who regularly logs 40 per month, is an example.

How does a company that employs a bunch of guys who wear funny slippers and play video games and work on hard containers like Green Mountain Power?

"It's mostly me," and JT, grinning. But, he adds, "I put the zero effort into getting customers." He admitted that many of his programmers are better coders than he is, his strength is as a salesman.

Though he sometimes sounds like one, JT isn't a stereotypical New Valley tech bro. A self-described "picky goth kid," he spent his teenage years in the Northeast Kingdom. "It was rough, man," he recalled. His father was lagger in those days, now he's deputy commissioner at the Vermont Department of Information and Innovation.

JT ran several informal businesses — some legal, others less so — while attending high school in Hardwick, then on a full-time start-up operation back off when he started printing images of the scenic and performance from business Madonna and Timmy Lovers at the 2003 MTV Video Music Awards. He bought turns on eBay in Canada and would then ship to the United



James 'JT' Thompson

and distributes machines for the rowing company Concept2. JT, who claims to have started programming at age 4, quickly made himself useful, writing a software program to coordinate workers' schedules and keep track of inventory.

Daft Labs is Thompson's sixth company — before that, he started a consulting company, a real estate company and several other technology ventures. In 2008, then-governor Peter Dinkins gave him an entrepreneurship award for founding an IT company called Acute Technology, which provided tech support to companies including PetSmart and Thiele Inc. JT later shut down the company to work for Kohort.

TOM AND I TEND TO LOOK AT THE THINGS THAT PISS US OFF ABOUT EITHER STARTUPS OR BIG COMPANIES AND GO THE OPPOSITE.

JAMES "JT" THOMPSON

States, profiting from the difference in exchange rates.

JT majored in business at Johnson State College, but neither of the two programming courses he took there challenged him, he recalled, so he did an independent study. After graduating, he went from working the night shift at a gas station to working on the assembly line at Manufacturing Solutions, a Morrisville company that produces

There he met Woodward, who had taken programming courses at South Burlington High School — an early opportunity he described in an email as "sure and pretty awesome." Along with friends, the young Woodward built an instant messaging system program and a whole lot of games. He attended Vermont Technical College in Randolph but left before graduation to take the Kohort job.

Clients testify to Daft Labs' programming acumen. "Their whole team is really smart and really collaborative," said Michael Nodell, cofounder and president



of Leoboard. Today, located just a few blocks away, Daft Labs built the API that powers so many websites and apps.

"It's really great to be able to walk to their office and draw on their whiteboard," added Meg Randall, Leoboard Today's cofounder and director of operations.

And Daft is helping fill a gap. While entrepreneurs and investors say Burlington's tech scene is maturing, the city still has only a few companies capable of doing the serious kind of coding that many startups rely on.

Adam Touchard started Agilix, one of the better-known shops, in 2000. "I'm actually kind of surprised there aren't more companies doing what we do," he said. Daft Labs could be viewed as a competitor, but Touchard said he welcomes the company's arrival as a sign that the tech scene is expanding. "When it comes to business, he said, "there's plenty to go around."

Daft has certainly benefited from Daft's return. The company helped build daft's back end and now leases a portion of its office space to the startup. "Once Daft has taken equity from firms in lieu of rent, that tactic presents a different kind of opportunity for Daft, positioning it to benefit when its clients succeed.

While JT may take a lesser-faire approach to publicity, there is one group he's always reaching out to: high-level engineers. Finding them has been one of the challenges of returning to Vermont, he said. "We tried to hire six people this summer and ended up with three." Recruiting female engineers has been even harder, currently, the staff is all male. Daft hired the most successful convincing Changam College graduates to stick around, JT said.

The company's unique website is designed to entice engineers — that cut is the logo for Daft Labs, a "social network for geeks," as JT put it. Clicking on it leads people to a homepage of code written by Daft Labs programmers.

As he left the office for a meeting last week, JT, who insignificantly more gregarious than Daft's other staffers, told a reporter, "I'd be impressed if they say a single word to you."

Not one of them did. ☺

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INFO

James Thompson speaks about his career path at a general American online 12th Ave. "Purple Now & Go!" at the Vermont Tech Jam, Friday October 20 at 10:30 and 11:30 am techquest.com

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Smiling Poop, Frowny Face

These Vermoji beat the  out of 

BY CATHY RESNER AND DAN HOLLES | VERMOJI BY MATT SOUSLAS

Did you know that Vermont is the "poop capital of America"? That's according to the headline of an August 18 story on the Daily Mail website. The UK newspaper was one of many media outlets to report on a recent study analyzing the use of emoji — those playful images that let smartphone users add attitude to texts, emails and Facebook messages.

SwiftKey, a company that makes mobile keyboard apps for Android and iPhone, analyzed 1.5 billion emoji used worldwide. For the U.S. results, the company built an interactive map showing which emoji were used the most — and where.

Some results were predictable: New Yorkers favor the Statue of Liberty; Hawaiians often pick surfing and volcano emoji to illustrate their thoughts.

Less expectedly, the study also found that Vermonters overwhelmingly choose the Pile of Poop for a few days. Facebook feeds were full of people talking about the state.

A Japanese telecom company called Kartra created emoji — the word is a mashup of the Japanese terms for "picture" (*e*) and "character" (*moji*). While helping build the world's first mobile internet platform, Kartra developed a set of symbols to enhance text. They took off in Japan in the late 1990s, but weren't widely used in the U.S. until after the release of the iPhone in 2007. Now they're ubiquitous here, SwiftKey notes that 74 percent of Americans report using emoji daily. In May 2015, Merriam Webster officially recognized the term with a dictionary entry.

Emoji appear on smartphones just like any other language — as a keyboard that users can choose to activate. The emoji option appears nestled between Dutch and Estonian on the list of available iPhone keyboards. Once enabled, emoji become part of the touch-screen keyboard along with letters and punctuation marks.

With more than 300 tiny, cartoonish

images to choose from on that keyboard, why do so many Vermonters choose the poop picture? SwiftKey doesn't say that here at Seven Days, we suspect it has something to do with the crap job that the available emoji do when it comes to capturing the Vermont experience.

Purses the emoji keyboard, and you'll find that many of the little symbols reflect their urban and Asian roots. Among the hundreds of images are skyscrapers, high-speed passenger trains and a tempura shrimp, but there are none for cheese. Dozens of little faces depict various emotional states, but none of these faces is shivering, or obscured by a hat and scarf.

For the Tech Issue, Seven Days staff brainstormed a list of "vermoji" that more accurately represent our land here in the Green Mountain State. We divided them into the standard categories — People, Nature, Food and Drink, Celebration, Activities, Travel and Places, Objects and Symbols — and illustrated one in each group. Feel free to imagine the rest.

Adding each new emoji to the keyboard isn't easy. To appear on phones, they must receive approval from the Unicode Consortium, an international nonprofit organization composed of representatives from companies such as Google, Apple and Facebook; the list of emoji is updated annually. This collaboration ensures that the same emoji are available across all technology platforms — though their appearance varies with the platform one uses to view them. For example, the Pile of Poop emoji looks an anthropomorphic panda on the iPhone, but not on Google's Android, where it's crude the pig.

The full list of official emoji, and their names, is searchable online at emojipedia.org. The 67 emoji under consideration for next year's vote include a pug-dog woman, a baguette, a canoe — and, reportedly, a hunk of cheese. Nothing else resembling those suggested Vermojis has made the cut. Yet.



PEOPLE

SHAKLED UP FEEL WITH KEVIN SHAWING. When the mercury drops below zero, no wonder, because a nest of puffin emoji. Or at least we took that way with our puffy eyes exposed to the elements.

OMG! So c-c-c-cold!

OTHER VERMOJI

- Pinkerton
- Bearded vagabond
- Bitter old Jerry
- The Eye Hole Deep-Summer
- Blood Shot Eyes
- Elbow Allen
- Gassy Pigeon
- Tuna Hater
- Windy Beard



NATURE

JAILBIRD CROW. This wild spirit is a bit tame. Vermonters' ineffective way of saying "Jesus Christ!" Our wild night sky is lit up with star-shaped emoji gets the message across.

 , long line for Heady Topper!

OTHER VERMOJI

- P.O. List
- Lumpy
- Dump

- Whoochuck
- ASGQ
- Cow
- Mount

- King Gator
- Black Fly
- Colanderhead
- Blood!



FOOD AND DRINK

SHOWBIZ: Craft beer put Indiana on the map. Another local way to bring that fresh Indiana flavor is a grinder. As a mascot, grinders double as rewards for people who—presumably the punny youth—bring someone who'll liquidify you again.

Honey, can you stop by Queen City Brewery on the way home and pick up some **000**?

OTHER VEHICLES

- Kwik
- Glazy Truck
- Color
- Honey Topper
- Maple Topper

- Farmers Market
- Food Truck
- Wedge of Choice



CELEBRATIONS

HOLID SEASON: No one celebrates when the seasons turn from sunny and sticky, sticky from heat, to an annual rise of Vermont spring. If Halloween, Christmas and Japanese moon viewing celebrations got the Indiana edge, do should Vermont's 2012 season.



OTHER VEHICLES

- Beemington Bells, Inc.
- Fast, Dry of Glass Surfaces
- Fast, Dry of Glass
- Last, Dry of Glass
- Snow Day
- Green Day Day



ACTIVITIES

SWELL: Forget slow, muted color and rising frequency. The real symbol of Vermont winter is the snow shovel — though the ice scraper does have its honorable mention.

Your turn



OTHER VEHICLES

- Ice Picking
- Shovel Digging
- Natural Bells
- Dream March
- Last Picking



TRAVEL AND PLACES

TRAVEL: Is there anything more Vermont, y than a farm with a silo? That sure sounds old. Plus, it has multiple meanings.

Looks like that cranky old guy across the street bought the **000**.

OTHER VEHICLES

- Vermont Traffic Circle
- Sign: Road Exit 40 Miles
- Run/Garden State
- B&B
- Pickup Truck with Attached Snow Plow
- Tractor Trailer Trucks or Semitrucks
- North Road
- Car in a Glass
- Soft Road
- Campy Pump
- City Market: Parking Lot



OBJECTS AND SYMBOLS

CLICK BELLING-4 20: If you don't know what 4:20 means...

Duuuuuuuuuud!



OTHER VEHICLES

- 4-Bored Anti-Line Through It
- Material Myth
- Hiding Place
- Demonstrate
- Piece

- Head Spin Gun Pops
- Winter Stride
- Backpack
- Hunting Rifle
- Downy/Bed
- Woodpeck

- Sign That Means No Cell Service
- Sign That Means No Internet Connection
- Sign That Means No Power



BERNIEMOJI FOR PRESIDENT

Berni, Berni a Berni is Berni the first politician to get his own emoji. Portland, Me. Mayor and Berni supporter Scott Kresh worked with two app developers, Berni, Alvin and Berni, to create 12 colorful, cartoonish "Berniemojis." They show the president candidate playing, playing, playing his teeth and pulling in his on a stage made in his likeness with the Portland Press Herald. Berni said he "saw a Muppet-like quality in Berni, and I knew that was the best possible way."

The Berniemojis were first emoji approved by the Unicode Consortium — Berni's name like "Berni," so anyone that can be played into the emoji. To access them, download the free Berniemoji app on the App Store.





FACILITY worker operating a lathe

Once a Tech Town

How Springfield went from Precision Valley to industrial wasteland

BY KIRK KARDASHIAN

The city of Burlington is doing everything in its power to become Vermont's tech hub. The region boasts an international airport and high-speed internet. Next-generation companies such as Dealer.com and MyWebCrawler have gained legacy ones such as GlobalFoundries and General Dynamics. A new nonprofit, BTV Igits, is pushing up-to-date "Burlington's pre-erit gigabit infrastructure as a tool, not end and accelerator for economic, educational and community benefit," according to its website.

Yet, in their quest for a brighter future, Chittenden County's connectors could learn a thing or two from the past — specifically from the town of Springfield, which was arguably Vermont's first tech hub. As recently as 1980, the mechanical industry employed about 3,000 people there and defined the town's social and economic identity. Known as Precision Valley, Springfield was a white-collar community populated by engineers and executives, with the highest per-capita income in Vermont.

"All of that has dipped 180 degrees," said Bob Fleet, 55, who recalled a time when there were multiple shifts at Jones & Lamson and Bryant Churning Grinder Company, two of Springfield's 84 pre-war machine-tool companies. The town's streets were once jammed with commuting workers. But now, said Fleet, executive director of the Springfield Regional Development Corporation, they have a different traffic problem: drug dealers. Springfield's household income today is about \$10,000 below the Vermont median, and one-third of its residents seek some form of public assistance.

Life is sweet in Springfield's downtown, but the town's economic decline took decades. The town hit bottom on February 18, 2002, when Goldman Industrial Group, the owner of J&L Bryant Churning Grinders and Fellows Gear Shaper, declared bankruptcy and shuttered 790,000 square feet of industrial manufacturing space — roughly the size of 14 football fields.

Outdoors may find it perplexing that a technology-based industry of such dimensions could ever have occupied this remote, rural area. Following that

logic, the near-total disappearance of Springfield's property is like the resolution of a dormant chord. But, in fact, Precision Valley made perfect sense for about 100 years.

First, a horse-drawn hawser who saw things as they are, has the difficult job of keeping the region's figure out its actual identity. It's not the Machine Tool Capital of the World, then what? "The answer is, we're not going to be any one thing," he said. "The economy is too complicated for that."

Multi-Company Town

Things were simpler in the 1920s, when Springfield's first technology company, Parks and Woolson, began turning out machinery to finish cloth. The firm located there for the water power, the Black River drops 120 feet in less than a mile as it drains south through the center of town. Parks and Woolson set up shop on the river bank and attracted highly skilled machinists as the firm prospered.

But, despite Parks and Woolson's success, Springfield struggled. A flood demolished the town in 1849, then a huge fire burned much of it in 1880. The town was losing population to western

migration when Adam Brown, the general manager of Parks and Woolson, got word that a machine-tool company in Windsor was for sale. Founded in 1828, Jones & Lamson manufactured, at various times, rotary pumps, rifles and various machines. Its original building is now the American Precision Museum.

Brown put together a group of investors, and Springfield invoked an 1884 Vermont law that allowed towns to exempt new industry from taxes for up to 10 years. The deal went through, and J&L, moved from Windsor to Springfield in 1888.

To run the operation, Brown hired a precision machinist and inventor named James Hartness. On his first day of work, Hartness took one look at the wide range of products J&L made — machines to drill gun barrels, stone channels, engine lathes — and proclaimed that the company would henceforth produce just one thing: the Hartness Fluted Turret Lathe, named for himself. Although other turret lathes models existed, his was arguably the most efficient at cutting and shaping all lengths of metal. Hartness directly benefited from his invention, earning \$1,000 per year, plus a \$100 bonus for every turret lathe the factory sold. With only a grammar school education, he brought home more money in some weeks than the average person made in a year.

Hartness fueled Springfield's explosive growth from the turn of the 20th century until well past World War II, during which Springfield was renamed to be an Army's base of bombing targets. He did it by producing one well-timed product after another, each named for its creator. For example, Hartness hired an engineer and inventor named Edwin Fellows, who developed a machine that would cut gears. Hartness spun off the Fellows Gear Shaper Company in 1916, with its machine serving as manager. The innovation coincided with the rise of the automobile industry a few years later.

When Fellows left J&L to run his own company, Hartness sought an engineer to replace him. He found William LeRoy Bryant, a student at the University of Vermont, who joined J&L in 1897 as a draftsman and worked closely with Hartness on the cross sliding-head turret lathe. At the same time, Bryant took an interest in gunsmithing. Building on a J&L lathe that used a chuck — something to hold a piece in place while it was shaped and bored — Bryant developed a new chuck that was easier to use and more accurate. By 1903, Hartness had another spin-off: the Bryant Churning Grinder Company.

This pattern continued. When Hartness hired Fred Looney to replace



Bryant at J&L, Lavejoe became an expert in small-tool design, and he eventually created interchangeable cutters that could be swapped in and out of cutters like bits on a modern drill. In 1916, Hartness provided the startup capital for the Lavejoe Tool Company which will celebrate its 100-year anniversary in Springfield next year.

Hartness fostered these new firms because he held to a belief that sounds odd today: that a company should make only one product. He broke his own rule once, in 1908, when he invented the optical comparator, a device to precisely measure screw threads, in collaboration with engineer, artist and Arctic explorer Russell Porter. Hartness wanted Porter, a Springfield native, to run the companion business, but Porter decided to move California, where he helped design the Palomar Observatory telescope.

So J&L kept the comparator division in-house. Despite its parent company's bankruptcy, Springfield-based J&L Metrology remains the only company making optical comparators today in the United States.

SPRINGFIELD WAS A WHITE-COLLAR COMMUNITY, POPULATED BY ENGINEERS AND EXECUTIVES, WITH THE HIGHEST PER-CAPITA INCOME IN VERMONT.

Forty-two years before he died, Hartness was elected governor of Vermont. His weekly platform — "A Drive for Creation and Cultivation of Industrial Plants" — proved inconsequential with the poor economy of the time, and he served for only six terms, from 1911 to 1918. An odd jobber, he went on to found Springfield's Hartness State Airport and purchased Charles Lindbergh to land there after his historic New York to Paris flight of 1927.

Hartness was also fascinated by astronomy. He and Porter formed a club called the Springfield Telescope Makers that continues to convene every summer on a hill outside of town.

What Went Wrong?

The companies that Hartness created remained successful long after his death in 1936. They boomed during war times and shrunk during recessions but steadily employed 3,000 to 4,000 people for the better part of the 20th century.

Why did J&L, Fellows Gear Shaper and Bryant Checking Grinder eventually go out of business? There's no definitive



Factory workers at J&L and Lavejoe during War I (Part 1)

answer, according to the executive director of the Springfield Art & Historical Society. Hugh Putnam, 55, worked in J&L's comparator division in the 1970s and 1980s. His father worked at Fellows Gear Shaper for 45 years.

Some have blamed the unions for the machine-tool industry's downfall, Putnam said, a few long strikes in the 1970s led to high wages and legacy costs. Another explanation, he offered, is that the owners of these family-run companies couldn't find a heir to take over. As a result, the companies were purchased by large outside firms in the late 1980s and early 1990s.

Going from local to multinational ownership marked "a turning point," Flint concurred. "Maybe it wasn't not have been possible for them to compete at the same level without that," he said, "but when things went south, there was a lack of a lot of local control."

Putnam suggested that "the companies put themselves out of business" by failing to innovate or invest sufficiently in research and development. Springfield continued to churn out old-school machine tools, motors and electric power units, they required a human operator. Meanwhile, the Japanese poured billions of dollars into the development of computerized machining centers that were faster, more accurate and cheaper to run than, say, a J&L turret lathe. "The technology just stopped where these companies were doing," Putnam said.

Flint agreed. "They kept making the same machines, and while they were great and cool and the standard-bearers,

you've always got to innovate," he said. "That kind of stuff stopped happening from the mid-1950s on."

Flint sees a lesson there for Vermont businesses in any era. Deciding how much to spend on research and development is a key challenge for such small enterprises, he said, because innovation takes a lot of capital — more than some can afford. "So what do you do?" he asked. "Do you just start? Or do you find a way to get the financial horsepower you need to compete with bigger companies? That's a tough one."

The machine-tool firms went another route: They stayed the course and became obsolete.

Some bright spots persist amid the ruins of Springfield's machine tool era. J&L Metrology and Lavejoe, neither of which retained mills from Seven Days, are two of them.

A more recent success story is IVEX. The 90-employee Springfield firm makes precision pumps that dispense tiny amounts of liquid in the production of items such as contact lenses, batteries and medical syringes. The pumps use ceramic cylinders and pistons machined to tolerances within millionths of an inch. Springfield resident and inventor Verma S. Zettl founded the company in 1976 and over the years IVEX has hired engineers, mathematicians, and even poets and suppliers from the old-gard machine-tool companies as they closed around it.

"We really do feel we fit into the Precision Valley because of all the precision ceramic and metalwork machining

we do," said Mark Theroy, director of IVEX's research and development. "A lot of the reason we're able to develop these processes and machines has to do with some of the design talent that was left over from the machine-tool days."

Flint would love to see more firms like IVEX take root in Springfield. And, as one might expect, he knows how to make the place sound attractive to new businesses. VtEd recently unveiled 10 giant fluorescent coils, he noted, giving Springfield one of the top internet speeds in the country. Interstate 91 is just a few miles away. The machine-tool manufacturing sites are flat and connected to water and power infrastructure. The area is eligible for new-millennium tax credits, which Black River Products used in 2002 to build a slaughterhouse and meat distribution center — a deal that Flint facilitated.

Flint's development agency is working with local, state and federal agencies on environmental remediation of the J&L and Bryant shops, which are designated as brownfields. The old Fellows Gear Shaper site in North Springfield is now occupied by Jeld-Wen Windows & Doors and Acrylics Designs, which makes point-of-purchase displays.

Flint's dream is to see a company settle in Springfield that needs 200 skilled workers, but he's realistic about the odds of recreating a tech hub on the banks of the Black River. "Am I going to be able to attract 500 people to live here?" he asked, then answered his own question. "We need the social infrastructure. It's a higher-cost thing, but the rest of the state is something else." □

The Silicon Ceiling

Local groups seek to expand the presence of women in tech

BY CAROLYN SHAPIRO

Meg Randall got her first tech job fresh out of college. After earning a degree in religious studies and anthropology from St. Lawrence University, she found a gig handling the email, website and coding for the Feminist Majority Foundation in Washington, D.C., and realized she had a knack for it.

Her all-female intro to the tech world was unusual, to say the least.

It wasn't until Randall took a similar position at Burlington-based Loudwire Today in 2002 that she noticed the scarcity of females in her field. At networking events, Randall was surrounded by men. Speakers talked about "all the guys out there looking to start a company" as though no women would be happy to do a thing.

"The language is always something that sticks out to me," she says, remembering how she felt listening to those presentations. "I always felt like it was clear that people had an idea of who their audience was, and it was male."

Randall wasn't imagining the gender inequity. The National Center for Women & Information Technology reported in April that women held 26 percent of the professional computing occupations in the U.S. workforce in 2010, compared with 57 percent of all professional occupations, according to data from the Bureau of Labor Statistics. A similar study by the American Association of University Women found that percentage has actually dropped since 1990, when women occupied 61 percent of computing jobs.

Randall recalls finding hope and solidarity at a Lesbian Who Tech Summit in New York City, where all of the presenters, and the majority of participants, were female.

"It felt so powerful—a huge room full of women in the industry that I'm in," she says. "It was so refreshing. It felt revolutionary. And I didn't know how badly I had needed a role after I went."

On her way back to Burlington, she decided to launch a local chapter of LWT.

Randall isn't alone in working to even the score in Vermont, where technology job recruiters struggle to find skilled candidates. While LWT is focused on networking, at least one other female-centric tech group has sprung up in the past two years to help train women for high-paying computing jobs.



Just as the scene was the Burlington chapter of Girl Develop It. A national nonprofit, GDI describes itself as an "affordable and judgment-free" space for women to learn web and software development. Contrary to one possible suggestion of its name, GDI's tech training is geared toward adult women, not girls.

Chapter founder Maureen McElaney discovered the group while working at an engineering firm in Philadelphia. Trying to expand her skills, she found her way

to tech events, where she noticed that the few women in attendance tended to gather silently at the back of the room. When they did speak up, their questions inspired a certain amount of eye rolling. GDI aims to change all that.

When McElaney and her husband moved to Burlington, she missed having "a place to go and collaborate with other women," she says, "where it was really geared toward women towards encouraging women to come who maybe were

two shy or didn't think they were smart enough."

With GDI, she says, "we really want to create a safe space, where you don't have to feel embarrassed about any question that comes to mind. We try to make sure people know, if you're having that question, five other people in the room are probably also having that question."

When McElaney launched GDI Burlington at the Monkey House in Winooski in March 2013, she knew she'd hit a nerve—80 tech women and their friends showed up, and many signed up to take or teach classes. After two and a half years, Burlington's GDI chapter counts more than 850 members.

McElaney herself is a GDI success story. After joining the group's classes, she is now a quality assurance engineer at innovative web solutions company Double.com and has become a go-to guru for local women in tech.

Vermont Works for Women is also getting in on the action. The nonprofit, which helps women pursue nontraditional careers such as welding and policing, created its first Step Up in Information Technology training session this year.

"Women can make a transition into a good, high-paying, stable job without going into debt," says program coordinator Amy Beaudin. "It was a no-brainer."

The 16-week program ran from January to May and taught the common programming languages JavaScript, HTML, and CSS, as well as classes in WordPress, Google Analytics and other platforms. Women who master the fundamentals can vie for jobs against college graduates with computer science degrees, because the demand for skilled tech workers so dramatically exceeds the supply, Beaudin says.

But many women still don't think they can achieve that mastery. Beth Beaudin and McElaney note that women often lack confidence and give up, figuring technology is changing too quickly for them to keep the pace. Others suffer from "imposter syndrome," Beaudin says, convinced that they know less than their colleagues.

"Especially in tech, there's this brocode that comes out, and maybe it's mostly men that have that brocode," McElaney offers. "Really, no one knows everything. Everyone's googling all day long, and that's the secret that people don't know."

Anshu Coia doubled her own productivity when she began attending GDI

classroom to expand her knowledge while doing freelance work in online marketing, she says. The classes showed her that she knew more than she realized, and the SQL training gave her insight into the logic behind the programming language.

"I used to look at code before, and it always felt very scary," she says. "After that class, I felt I not only can read, but I can write code. That is the exciting part."

GDI instructs students naturally start by exploring the reasons for learning a particular concept. Typical tech training plunges in without establishing that context, McElaney says.

"We're coming to it from the standpoint of, 'This person may not understand why this skills important, or where they would use it, or where they're going to see it on job listings,'" she says.

Armed with her GDI training, Costa scored a position as an operations specialist in implementation and support for MyWebGreeter, the Wisconsin company that develops e-commerce applications for grocery retailers and brands such as Kroger's and Unilever. She recently gave during her interview, when someone asked whether she could work in a particular program, she readily beamed, "Definitely, yes, I can!"

Logic Supply, a computer hardware company based in South Burlington, embraces all efforts to expand the number of qualified tech workers in Vermont, says Mark Heyman, human resources director. The company has supported both GDI and Step Up to IT, providing space for meetings and classes and allowing employees to serve as speakers and teachers for the groups.

"Overall, recruitment is one of the toughest challenges for the tech sector today, both in Vermont and elsewhere," Heyman says. Women add a beneficial perspective that the male-oriented workforce in the tech industry generally lacks, he adds. "We want to be open, fair and inclusive, and it's going to take everybody to help us get there."

GDI and Step Up to IT emphasize technical training, but both also offer elements of networking and career building. GDI organizes teams for competitive events such as HackVT and a recent Game Jam. Step Up workshops brought in professionals from local companies to discuss career options and make contacts with participants.

Women in tech often feel isolated on the job and need avenues for building

connections with their peers, McElaney says. GDI groups give them chances to meet potential mentors who can guide them through conflicts in work, salary negotiations or relationships with superiors, she notes.

"A lot of the time that's how you get promoted. That's how you move up, how you get leadership positions," McElaney says. "That's really the secret step, where women really need to start to offer these kinds of opportunities."

Randall started the local Lesbians Who Tech to facilitate that kind of advancement. When the local women talk about the need to find good developers, someone often mentions "this guy who totally has the skill set," she says. "And that person's always on the list."

She wants more women's names on those lists. "So much of the way the world works is, it's who you know," Randall says. "I want to know who in the community has the skills but we're looking for."

So far, the LWT networking events have attracted just a couple of women, Randall says. The word "lesbian" might have something to do with the small turnout, even on the GDI's friendly environment of Burlington, she acknowledges. But Randall intends to include all goals — gay or straight, male or female, and gender nonconforming.

"It's about creating a safe space and a supportive space," she says. "And part of that is creating a women-dominated space, creating a counterbalance, but making sure that it feels open and accepting of all gender identities."

GDI Burlington welcomes men, too. McElaney recounts with pride the friendly letter she got from one gay who took classes there. "Women-only Step Up to IT has benefited from experienced male workers who offered to teach or build curricula."

Many of those new-career daughters who say one day pursue tech careers. "They see that it's not a great environment," says McElaney. "And they want it to be different for the girls when they grow up." ☐

INFO

Get involved in and spread the word for Women+Tech at the Vermont Tech days on Friday and Saturday October 23 and 24.

The next Lesbians Who Tech event is scheduled for Thursday November 5 5-8 p.m. at LoachWare today in Burlington.

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Executive Director, BTV Ignite

btvignite.com



From Reddit to 'Rolling!'

Vermont PBS lands a tech star for a new series

BY RYAN DE SEIFE

Victoria Taylor has handled a lot of heavy hitters. In her former job at online community site Reddit, she supervised thousands of "community interviews." Called "Ask Me Anything," those digital discussions enabled as many as eight million people to interact with celebrities such as tech philanthropist Bill Gates and pop diva Madonna.

When Taylor left Reddit three months ago, her name showed up in national headlines, and she became a cause célèbre for the site's volunteer moderators. In that light, her next hosting gig may seem a bit improbable. She's the face of the new tech-centric Vermont PBS series "Zero to 100."

That choice isn't actually as unlikely, though, as a conversation with Taylor reveals. Asked to clarify her interview

"Ask Me Anything" episodes, she mentioned not the Material Girl, but Ben Cohen, Jerry Greenfield and "Reading Rainbow" host LeVar Burton. Nothing says "Vermont" quite like Ben & Jerry's, just as nothing says "public television" quite like Burton's long-running educational series.

Taylor's enthusiasms for public TV was palpable as she recalled hosting Burton on "AMA" in 2014, when he was publicizing his Kickstarter campaign for a rebroadcast of "Reading Rainbow." "It was an incredibly moving to see how excited he was with the Kickstarter response," Taylor said in a phone interview from her home in New York City. "I don't think he realized how much it means to kids all around the world."

Taylor was one of those kids. The child of two professors, she grew up in

a "very PBS heavy household" and admitted to "yucking out" when she met the stars of "Metropolitan Theatre" and "This Old House" on a visit to WGBH in Boston. She credits "Mystery Pythons Flying Circus" and "Red Dwarf" with defining her sense of humor. Taylor said she admires public television shows for their capacity to "really explore an idea... PBS is all about driving curiosity."

That love of public television, along with Taylor's tech savvy and conversational skills, would seem to make her an ideal choice to host "Zero to 100," the first several episodes of which she'll tape when she visits Vermont this week. At 30, she also represents the young, tech-savvy hip demographic that media companies value so highly — a group that tends to be less likely to tune in to public TV.

Taylor earned her bona fides as Reddit's director of talent and connections, working there for two years and coordinating the wildly popular "AMA" feature. Neither she nor the company has explained exactly why she was abruptly fired in July. But the action didn't sit well with Reddit's volunteer moderators, with whom Taylor was especially popular. They also objected to the creepy way in which Reddit communicated the news to them.

In protest, they revolted and briefly shut down many of the sprawling site's subsections. It wasn't just a symbolic gesture. If Reddit's millions of users couldn't access the site, owner Conde Nast couldn't generate traffic — or advertising dollars.

"Ms. Taylor's sudden termination is just the most recent example of management's making changes without thinking through what those changes might mean for the people who use the site on a daily basis," wrote moderators Brian Lynch and Catherine Swearingen in a July 11 op-ed in the *New York Times*. "Ms. Taylor did a great deal to make the A.M.A.s so successful. She worked directly with charities and agents to coordinate high-profile features. She would walk participants through the basics of using Reddit, create verified accounts for those to use and help them introduce themselves to the community.... We are devastated by the dismissal of Victoria Taylor, who was one of the most high-profile women at the company — and in the technology field."

The protest eventually ended, and the Reddit subsections returned. But hundreds of thousands of users rallied on the company's CEO, Ellen Pao, to resign — and she did.

Taylor hasn't said much about the episode. Asked what she learned from it, she directed a reporter to her keynote address at a New York City blogger conference on August 3. In that speech, she described herself as "wonderfully humbled" by the experience, saying, "What was really teaching for me was having these people come out of the woodwork."

New Taylor will reach a whole new audience through her show, which Vermont PBS CEO Holly Greenhouse said is expected to be ready to go live online by the end of the year.

Taylor and Greenhouse connected through a friend of a friend of a friend,



the former said. But Taylor has no current plans to relocate to the Green Mountains, or to leave her new job as director of digital community at the New York City headquarters of WeWork, the brightest light in the growing industry of shared workspaces. In that role, she develops the online and real-world tools that foster a professional and social community among people who happen to work in the same building.

During her four-and-a-half day visit this week, Taylor will discuss Vermont, interviewing the innovators and entrepreneurs to be featured in the show's first several episodes. Those include the tech pioneers behind Burlington's Generator maker space, THINKind, a University of Vermont College of Medicine professor's startup that tackles global health issues, and Middlebury's Cloudflare, maker of design-forward approaches to growing sustainable organic produce.

I'M ALL ABOUT PUTTING PEOPLE AT EASE AND SHARING WHAT THEY'RE PASSIONATE ABOUT.

VICTORIA TAYLOR

Taylor will also find time to moderate the Tech Tank event at this weekend's Vermont Tech Jam.

"I'm all about putting people at ease and sharing what they're passionate about," she said.

Vermont PBS has its own production facilities, but the station has teamed up with MITV's Velocity Media for "InfoVetV's" production and post-production. Filmmaker Jeff Wager will play a key role in developing the look and tone. Citing Anthony Bourdain's Travel Channel series "No Reservations" as an inspiration, he said, "A lot of this is going to be driven by Victoria's personality."

"One of the big goals" Wager continued, "is to be able to marry this idea of the old, idyllic Vermont — the 'country store' feel — with this other side of Vermont these wonderful, inspired innovators who are coming up with solutions to problems... We'd like to show the region that we have more going on here than cows and ice cream."

As Groscheur sees it, Vermont provides a "naturally creative environment" that encourages innovation. "It's a happy combination of smart people, inspiring landscape, intriguing activities and the supporting infrastructure that gives innovators the time and space to create."

Not only will the digital shorts showcase innovation, they'll also embody it. Episodes will be eight to 10 minutes long, in what Groscheur describes as a "snackable" format. That easily digestible length is designed with modern viewing habits and attention spans in mind. The shorter and "punchier" the show, the more likely people are to view it on the smartphones and tablets that are, increasingly, their chosen platform for viewing unique

Though Groscheur won't come right out and say it, the show fits into an effort to improve the public perception of the embattled station, and of public television in general. Long perceived as stodgy and unwilling to take chances, the national PBS network has seen its viewership numbers decline sharply in the current era of plentiful, ever-available, highly specialized programming.

Vermont PBS in particular has been criticized for failing to produce enough original local programming. Groscheur calls the show "a little glimpse of things to come. We're starting to put the Vermont back in Vermont PBS."

Taylor shares some qualms with the young, outsider-led former Vermont PBS series "Miles: Friends With Ryan Miller." Launched in 2004, it showcased the last stages of the band Gracie as he interviewed artists, celebrities and "high functioning weirdos" he'd like to befriend.

"Miles: Friends With Ryan Miller," Groscheur says, has been "extremely successful. We passed expenses there that will be brought to bear on [InfoVetV]. We want to engage with more and more Vermonters in interesting ways."

If Taylor can bring half as much attention to Vermont tech companies as she did to Reddit, Vermont PBS may have a hit on its hands. ☐

Contact: ellen@sevendigital.com

INFO

Victoria Taylor hosts two seasons of Tech Tank, one of the Vermont Tech Jam on Friday October 23 11a-3p



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DELTA DENTAL



Got Robots?

Some Vermont dairy farms are milking new technology for all it's worth

BY HANNAH PALMER EGAN

In the undulating hills above Cabot Creamery, its poorly known like a milk-soaked Renault City, Churchill Road narrows to a single lane. The last mile takes the truck on both sides, shading crumbled stone walls that edge verdant pastures. Beyond the hayfields, the Northeast Kingdom rolls away in perfectly autumn hues.

The hill crests just before the old Churchill dairy, where the same family has milked cows for generations. Over the wall, visitors tell are the worn-out farmhouses, the old barn, its paint faded and chipping, and cows grazing toward a rising tree line. But first, they'll notice Morgan Churchill's new barn, its 24,000 square feet identified by gleaming red steel.

The screens of new blades reveal that the project is still in progress. So does the heavy equipment its housed in a driveway offshoot, just laid gravel. Inside the milk room, 26-year-old Sam Cummings herds over January, running through the final checks on the new AMS Galaxy Automation milking system he's been installing for the past several weeks.

Churchill looks on. He purchased the farm from his uncle three years ago after leaving it for eight. The old barn needed work, and rather than make costly upgrades, Churchill chose to deconstruct it as a milking facility and build a new one.

Like most dairy farmers, Churchill had spent much of his 36 years working under cows, milking equipment in hand. Facing a lifetime scheduled around twice-daily milking seasons spent showcased in barnyard apathy, the young farmer resolved to take a giant leap. He called up Cummings and ordered two robots to do the dirty work for him.

The Cummings family has been selling dairy equipment since Sam's father founded New England Farm Systems in Williamsstown in 1895. Though robotic milkers are increasingly common — at last count, 22 of Vermont's 660 dairies were using them, up from 11 in 2011 — Churchill's system is the company's first foray into space milking.

"We had a lot of farms calling and asking if we sold robots," Cummings says. "It seems to be the big thing for smaller dairies these days."



He walks to the center of the new barn, where a small room houses two stalls with cranes that rotate traditional milking stalls in less time, if not form. At the head of each stall is a plastic grab bucket, low and toward the rear, a milking device with four suction cups — called buckets — connects to tubing that channels the milk to the bulk tank. When a cow enters the milker, its sensors identify her by a tag on her ankle.

Between the two stalls is a gated pit where a farmer can stand and observe the machinery in action. Always get a control "arm" with a cup on the end, and swivel from one stall to the other. As each cow enters, it settles her four teats and identifies her picture. When the sensors detect, the milking plunger homes in on the teats and begins massaging milk from the udder. Several sensors volume and milk to find and check for contaminants such as blood or air, then channel tainted milk into a container separate from the bulk tank. The system can be programmed to alert the farmer to a cow's status via text or email.

Over time, the data provide a living history of each cow — her milking habits, her rates, milk quality and overall health.

The robots provide for more detailed information than a farmer could ascertain during manual feeding and milking. "People tend to think, 'Oh, robots. That's factory farming, where every cow gets treated the same,'" says Clark Hensdale, who had Vermont's first milking robots installed at his Maple Grove in Charlotte long before doing so was common practice. "The reality is opposite: Every cow gets treated individually. You can spend your time focusing on the problems, and find the problems quicker."

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SIDEdishes

BY HANNAH PALMER BOHN & ALICE LEVITT

Shiny New Vespa

VESPA PIZZA, LOCATED IN THE DINO SPACE IN EGGER JUNCTION. When new owners take over a restaurant, they generally close it for at least a few weeks before reopening with a new look, menu and staff. But when father and son duo Steve and Jake purchased Dino's Pizzeria last summer, they chose to keep the doors open. "We brought it on a Tuesday," says Steve, "and an hour later we were serving lunch."

While changes at the Eggert Junction pizzeria have been under way since July, when Yellow Sign Commercial president Peter Yee brokered the deal, it wasn't until Monday, October 18, that the Vespa formally broadcasting the switch from Dino's to VESPA PIZZA.

Rather than jump on with a new bill of fare, the Vespa reformatulated the menu a few dishes at a time. The shop still offers the expected pizzas, pastas, sandwiches, salads and apps, but the new owners have streamlined the menu, updated recipes for sauces and cheese blends, and begun making many pizza toppings in-house.

Pizza range from basic cheese with standard fixings to new classics such as Hawaiian or Buffalo chicken. The Vespa has also introduced a handful of house creations. One pizza is topped with a blend of mushrooms, house-made pinocchios and beef, another with prosciutto, grilled asparagus and buffalo mozzarella.

The pair has strangled Dino's long line of subs, burgers and open-faced sandwiches for a handful of hand-rolled into grilled house-made focaccia, such as a classic Caprese with prosciutto, or roasted turkey



Vespa Pizzeria

The goals of the Vespa Pizzeria were with USDA focused on the products.



winner by the glass and draft beers for in-house diners.

Though Steve acknowledges that pizza and pasta are both open to creative interpretation, he says the push right now is toward quality. "Our main focus is getting our menu tightened up so we're happy with everything that's going out. We're kind of walking a fine line where where we want to be is not necessarily where we are right now. It's going to be a process."

Vespa's is currently open Tuesday through Sunday, and the owners hope to start serving daily lunch and dinner by month's end.

—H.P.E.

Eating for Granted

USDA GRANTS WILL FUND VALUE-ADDED SALES, AGGREGATE PRODUCTS.

Each year, the U.S. Department of Agriculture helps selected farmers transform their crops into new products by awarding them Value-Added Producer Grants of up to \$250,000. Last year, two farms in Vermont received USDA dollars, this year, an amazing grants.

The largest grant, of a full quarter million dollars, went to CHAMPLAIN VALLEY FARM in Addison. The funds will be used for processing and marketing through value-added meats, which will turn pork from CVF and three other local family farms into sausage and bacon at its Springfield facility. SMOKEHOUSE FARM in Orwell received a comparable grant for processing turkey.

VERMONT ENTERPRISES

Moreover, a Waterbury for enterprise grant will use its USDA grant for a feasibility study to transform raw wood into products such as pellet feedstock and microplugs.

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Got Robots? pg. 142

When Paul Godin — then principal at Godin Mechanical in Enosburg Falls — installed Harrodale's Lely robotic system in 2000, Norde Farms was one of six dairies in a nationwide pilot program. The federal government hadn't yet approved the machines for use on American soil, administrators at the Vermont Agency of Agriculture, Food & Markets would soon play a key role in securing that approval.

Though the devices were becoming popular in Europe — Holland-based Lely Group introduced its first models in the late 1960s — Americans' dairy professionals were slow to welcome the robots. "People thought I was crazy [for trying to sell robots]," Godin recalls. "It was terrible at first."

Lacking endorsement from the US Department of Agriculture, the Food and Drug Administration, or veterinary associations, farmers weren't keen to spend hundreds of thousands of dollars on new, untested equipment, and lenders weren't interested in financing them.

"There was some awkwardness in being the first," Hrusdale says, noting that his original Lely system had its flaws. For the first seven years, he continued to milk several dozen cows by hand because their udders didn't align with the robot's standard configuration.

When Lely upgraded its machines, its reps could no longer service older models, but Hunsdale wasn't ready to give up on robots. He worked out a trade-in deal so he could upgrade to modern models that could be serviced and repaired.

Codrin would not sell another Lely system until 2009, when Fairfax farmers Pete and Maureen Rainville called for a consultation after losing their barn and milking parlor in a fire. Looking to rebuild more efficiently, the Rainvilles installed one Lely Astorino at milking robot

By that time, the robots had been cleared for use on American farms, and emerging models were much improved. As farmers adapted the systems to gather numbers, business took off. "Things really started to rock," Godin says, "and we've been right out and steady ever since."

Godin resumed his business Left Center Vermont and added a second location in Albany, NY. Since 2003, he has



A worker pulling the finishing line on the Morgan Chassis over a roller support system.

installed nearly 300 robotic systems in five states.

The robots are in high demand for many reasons. A single machine can milk 60 cows three times in a 14-hour period, rather than the traditional two. Traditionally, animals are fed into the stall to await the farmer's visit, but the robots work in tandem with a setup that allows cows to wander into the milking stall at will. Each visit rewards a cow with grain and the comfort of an empty udder, triggering her body to milk it.

More frequent milking means more milk per cow. Gaden says his clients average a 20 percent increase in overall milk production once their cows are trained to the system. The system is also programmed to avoid overmilking. If a cow returns to the milker too quickly, the machine detects it and initiates

Thus there's the labor consideration. Every source contacted for this story notes the dearth of skilled, willing dairy hands.

"It's hard to find someone who wants to talk over these days," says Churchill.



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standing on a ladder in his new barn. He estimates that milking and related chores used to gobble up nearly five hours of his working day. "That's time that I could be having," he says.

In Charlotte, Hinesdale says he can staff his farm with fewer workers at higher rates. "There's less emphasis on tasks that require brute strength," he says, "and more emphasis on things that require thinking. I hear the minimum-wage debate, and I don't even know what the minimum wage is right now because no one here works for it."

The shift away from manual labor also protects a farm against hardship caused by injuries. Theoretically, Hinesdale says, "a farmer could experience a disaster, like being in a wheelchair or a damaged limb, and not have it knock them out of being able to run a dairy farm. That's important."

While the robotic milkers offer farmers measurable benefits, many farmers cite quality-of-life factors as the real reasons for buying them. Churchill's two children are 7 and 4 years old. "For us, it was about wanting to spend more time with the kids," he says as he son cruises through the barn on a bicycle.

Churchill is not alone, says Dana Rothfield, deputy secretary at the Vermont ag agency, who grew up at a Cabot dairy just down the road from Churchill's farm. "It used to be, you milk for 25 years without a break and without a vacation," she says. "People don't want to do that anymore."

Rothfield's brother took over the farm when their parents aged out. Now, after milking cows for decades, he's nearing retirement and hopes his own son will continue working the land. Dana says the family is considering installing robotic milkers.

At University of Vermont Extension, Terry Kitten has helped dozens of farmers evaluate and find new technologies. Robotic milkers aren't for every dairy farm, he notes. For every 30 farms considering them, Kitten estimates, just two or three take the plunge.

The new systems are pricey, often lurching farmers to quick replacement schedules and steep monthly payments. Building new structures—or retrofitting old barns—to accommodate the new technology can double the machine's \$125,000 per-unit price tag. Kitten says farmers must justify the added expense with

savings—usually in labor costs—or added income elsewhere in the operation. At Nordic Farms, Hinesdale sets off expenses by renting out several housing units that once sheltered itinerant farmhands.

And, Kitten notes, the new technology won't save an ailing farm. "The farms

IT USED TO BE, YOU MILK FOR 25 YEARS WITHOUT A BREAK AND WITHOUT A VACATION. PEOPLE DON'T WANT TO DO THAT ANYMORE.

DIANE ROTHFIELD, AGENCY OF AGRICULTURE, FOOD & MARKETS

that do best [with robots] are farms with top-notch managers," he says. "Installing robots isn't going to cure feed deficiencies or reproductive issues. Those problems need to be cured first so [the farm] can maximize the money [it's] spending."

Robots can, however, help keep a farm viable for another generation. Emerging

technology appeals to young people, Kitten acknowledges. But, he cautions, "If we're going to create an environment for young farmers to get into the business, we have to make this a viable option... The makers of the product will have to do what they can to make the product more affordable."

Secretary Rothfield echoes that concern. "With some of these multigenerational farms looking to pass the torch, it's a question of, is there enough money or equity [to finance] the transition, and to convert to the robotic milkers?" Often, the secretary says, the question of whether to undertake such investments to carry on the family farm hinges not on interest or desire, but on money. Most young farmers haven't amassed the wealth—or credit—to invest in the new technology.

Still, Rothfield predicts that robot-induced freedom could be a game changer for young people who want to keep farming in the family without inheriting their parents' struggles. "I think this will improve the social relationship aspect for the younger farmers," she says. "The younger generation wants to live differently." ☺

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The Past in a Nutshell

Stashed before World War II, a bushel of batternuts opens a door to edible history

BY ALICE LEVITT

Federick and Beatrice Knightly built their house on Burlington's Walnut Street in 1936. Three years later, they went missing.

It was September 16, 1939. The Knights had just beaten Democrat 10 to 3. Down south in Georgia, Ralph Bowers was leading from an injury caused by a cartridge that backfired and exploded when he tried to shoot slugs that had been eating his grain. News on the side of the Atlantic seemed less concerned about Germany's report of having shot down 31 Polish planes.

All of these stories appeared in that day's issue of the Burlington Free Press, which the Knightlys used to line one of the caves in their newly constructed house. They nailed off the nook and apparently forgot all about the bushel of batternuts they had carefully lined up on top of the spread-out newspaper.

No one saw those nuts again until about 2005, when Cynthia Norman uncovered the parcel covering the nook. Norman and her husband, Bob Keller, had bought the property in 1990. When she eventually got around to exploring the mines, she discovered the hoards of nuts and made an unlikely decision. She broke some open and tasted them.

"I only ate a few at a time," Norman recalls. "I was hesitant because I didn't know if [they] would poison me."

Norman, now in her early 60s, spent a decade cracking the occasional ancient batternut for her own enjoyment before she realized that her strange find might be of interest to others. The caterer and former librarian made her discovery on ongoing informal research project, picking away at it just as she picked at the nuts.

Norman eventually learned that the nuts could have a vital use today, apart from their delicious food value. Batternuts, or *Juglans cinerea*, have suffered from a blight known as batternut cancer since at least 1967, when the disease was first identified.

Forest pathologist Dale Berglund, now a University of Vermont professor emeritus, discovered batternut cancer



PHOTO: CYNTHIA NORMAN

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in Vermont in 1983. Today, he estimates, the trees have a 70 to 75 percent mortality rate. Indeed, so many trees are ill throughout the Northeast and Midwest that the butternut has been added to Canada's endangered species list.

Now Bengtshild thinks the near perfectly preserved nuts at Norman's estate could hold the key to saving the tree. Just as the secretists in Jurassic Park made dinosaurs from DNA preserved in amber, so real scientists might be able to revive the butternut using genetic material from these nuts, which probably the blight and may be more resistant to it. If they can still germinate, the Knightley's butternuts could be part of a new genetic line that bolsters the breed and puts butternuts back on the table. "One long-term plan includes the restoration of the species to the northeastern landscape," Bengtshild says.

Butternut trees are native to Vermont, and locals were eating them long before Europeans reached the shores of Lake Champlain. Native Americans usually crushed the nuts and used them to thicken drinks and soups. But butternuts weren't just an ancient additive. Take their inner walnut, they produce a rich oil, which was used for cooking and flavoring food.

Deconstructed butternuts came to Vermont with early European settlers, who planted them around their homesteads. Most of those dense plantings were in rural areas, places collected

by UVM's Landscape Change Program show butternut trees in Marlboro, Arlington, Wilburton and Rutland. The 1935 Marlboro photo, of Hagback Mountain Gift Shop, reveals another use for the nuts — as an ingredient in homemade fudge.

That doesn't tell us where the Knightleys harvested their nuts back in 1939 — presumably in Burlington. Despite urbanization and plans of 21 health, Bengtshild says, butternut trees still exist in the city today, including a few — located just north and east of UVM, and on Franklin Avenue — that produce occasional nuts.

Most of those trees were planted, with new ones in the mix as well as originals. The Interstate Center's Conservation Nursery has partnered with the U.S. Fish & Wildlife Service, UVM Extension, and Vermont's National Resources Conservation Service to grow 3,000 butternuts from source stock that has displayed resistance to butternut canker. Bengtshild contrasts his work at UVM's Jericho Research Forest, while Middlebury College maintains a "butternut rescue effort" known as the Butternut Seed Orchard.

Why all this effort? Besides the obvious advantages of biodiversity, Bengtshild notes the quality of butternut wood — and the tree's potential availability in a wild local food source.

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The Past in a Nutshell

The nuts are now so rare that it's hard to learn much about their flavor. Even on the cooking trail, "nuts are very sparse," says Bengtold. In years with an early frost, trees often produce no nuts at all.

So Normen is one of the few Vermonters who still snacks on bitternuts, albeit extremely old ones. She enjoys them alone, because "the rest of my family isn't as adventurous," she says.

Instead, the simple of bitternuts Normen offers to Seven Days tastes much like walnuts that have been left in the cupboard too long — slightly dusty, but not so different from their fresh selves. Bengtold says not to expect any of the characteristic health benefits from them, though. "Nuts that old are so desiccated that they would be more like eating dust, with a lot less nutritional value."

So perhaps Normen's original plan to make bitternut muffins with her hus-



Extracting the meats is an adventure as stiff as Normen demonstrates for Seven Days. In her basement, she uses a heavy hammer to crack open a few nuts at a time — they're far too hard to penetrate with a nutcracker. Then she spreads out the brittle meats on a copy of *Seven Days* on her dining room table.

A tiny nut back in her tool for the surgery of extracting the nutmeats from the crevices of the shells. Most of them crumble with age. The shells look like those of walnuts but are blackened and brittle, essentially unrecognizable.

Normen says every nut she's cracked so far has contained meats — unlike the sad walnuts one often finds. She hopes that's a testament to the good health of the tree from which they were harvested 76 years ago.

When contacted about the nuts, Cynthia Belliveau, nutritionist and dean of UVM's continuing education program, is incredulous about the story. Since Normen is still alive, the nuts must be safe to eat, she jokes via email. Belliveau says she would have expected the oils in the nuts to have gone rancid decades ago.

Normen's most probable fate, then, is with Bengtold. What doesn't end up being used for research into bitternut justice may end up as mulch — very good mulch, says Normen, who notes that walnut mulch has an excellent reputation among gardeners.

Frederick Knightley died in 1891, the same year Normen and her husband bought the house on Walnut Street. He never enjoyed the fruits of his labors from that September day back in 1839. But, three quarters of a century later, the Knightleys may help make it possible for future families to go nutting in Burlington.

Even if the venerable bitternuts don't help save their descendants, they'll live on in memory as perhaps the strangest snack ever eaten in the Queen City. ☺

Contact: also@sevendaysvt.com

SIDEDISHES

CONTINUED FROM PAGE 43



The three remaining goats will benefit new food ventures: no more **FARM** in Torrington earned its first USDA grant in 2012. This year's \$124,280 grant will go toward the processing, packaging and promotion of goats' milk, butter and cheese that will join the farm's rich assortment of store shelves.

LARSON-FARM in Wells will begin turning its milk into yogurt and gelato. Finally, Richwood's **sausage** store, which already sells single products under the **unwashed** banner, will use the federal money to expand its single-as-forget-every-product line with a new creation: gammons seasoned with syrup.

—A.L.

Camp Cuisine

NORTHFIELD LODGE
LODGE CHAMPA A
RESTAURANT

The rooms come in Northfield opened its dining room and tavern on Thursday, October 15

Four years after Tropical Storm Irene, the debut is the delayed resurrection of a dream that was nearly destroyed by flood waters.

USA AND JOHANNESBURG purchased the former Camp Woodstock and its 28 historic acres in 2005. Over the years, the couple refurbished the cabin into updated lodgings and the main building into an event space. In 2011, they had plans to serve dinner a few nights a week in that main lodge, but nature's wrath intervened. After floodwaters receded, Tim found himself preoccupied with caring for his 95-year-old grandfather.

Now the long-postponed plan is finally a reality. The lodge has started with Thursday and Friday dinner service only, to leave room for event bookings. Tim says he expects to open for Sunday brunch and Monday night football in the future, trivia nights are another possibility.

The small debut menu includes dishes already popular with Woods Lodge guests and off-site catering clients, such as creamy kale dip and a pulled-pork tortilla fused with jalapeño sour cream. Garlicy chicken salad is a major draw, says Tim, as are the from-scratch desserts, including apple crisp and ice cream sandwiches made with brownie cookies.

The dining area's new deck is nearly finished, and the Barn says they may use a patio heater to keep it open even in the encroaching chill. They hope those seats with a view, paired with live music and other events, will make their lodge a central Vermont destination for horses, wine and a warm place of stupor's pace.

—A.L.

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FREE SUPPORT CIRCLE. Participants receive free help in a confidential space or group, giving advice or encouragement. The Wellness Co-op, Lexington 5.5 a.m. Free info 203 6800.

PUBLIC HEARING: Viewers can plug into a conversation on the new model for the state's Comprehensive Energy Plan. **Wednesday, November 14, 6 p.m.** www.fox4.com

BOOTH OF PRESENTATION & PRIZE CELEBRATION
 But representatives of a far-flung community recognize local professionals working to make the Green City a more livable place. BOOTH LEADERS: Denise Lee, Deborah Kaufman, Kathleen Kaufman, and Michael Kaufman. 10:30 AM - 12:30 PM. Free. (See suggested donation, proceeds to local youth center.)

4222

EXCLUSIVITY Demers ages 18 and up will benefit the Kessler, Kessler and Kessler with Quaker. Jan. 10-11, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 83

DROP-IN HOT HOT DANCE. Beginners are welcome at anyone's home or hang-out by www.hotdancetoronto.com.
 Susan Cagle, Burlington, 573-3636 or 528-1666.
 5-10 p.m.

ECSTASY DANCE VERMONT Just east of New York with the Green Mountains Cloud Series inspires divine connections. The Open Space. Headback by Sullivan. 7 Days. 800. 400. 0000

SCOTTISH COUNTRY DANCING. Jigs reels and strathspeys for all ages. No special fee. The body and the mind. Group tuition and solo styled shows. Union/Secretary/Club. Monized or 2-4 p.m. \$1.50 (4-6) 379-2500.

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NATIONAL BIKERS DAY: Open houses showing off new-wind heating can warm affordable housing and public buildings while raising reg. dep. for low-carbon heat. Various locations statewide (Date: July 20th 6PM-8PM)

etc.

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FOREIGN ELABORATIONS: Commercializing arms, message part 1, part 2, part 3 and part 4
Jones and his wife were both convicted. On the
the same day, in the same court, they were

VALLEY NIGHT—Jason Lee provides the soundtrack for a weekly band with craft ales and movies. Big Picture Theater and Café Westside 7:30-10 p.m. \$5. Info: 408.439.0101.

History & Festivals

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TURNING THE AGE OF APPRAISALS: Drawing aerial photos and aerial maps by Hartman Field maps. This CD-ROM is due to the harvest of modernity (also: North's Savings Bank, Boston) & Not and Geographic Paperwork. CD-ROMs/CD-ROMs for Lake County, N. But not 11-45-45, 11-45-45, 11-45-45. CD-ROMs/CD-ROMs: \$40.50 (11-45-45) for each 2 and order info: 855-55-55.

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List your upcoming event here for free!

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QUANTITATIVE DATA COLLECTION

ALL SUBMISSIONS MUST BE RECEIVED BY **5:00PM AT NOON** IS 8:00 SUBMISSION IN THE FOLLOWING WEBSITE: **NEWSPAPER PHOTO CONVENTION FORWARD GUIDELINES AT SEVENBAYSTV.BRUNNENTENT** YOU CAN ALSO EMAIL US AT BRUNNENTENT@SEVENBAYSTV.COM TO BE LISTED. YOU MUST INCLUDE THE NAME OF EVENT, A BRIEF DESCRIPTION, SPECIFIC LOCATION, TIME, COST AND CONTACT NAME NUMBER.

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CALENDAR EVENTS IN SEVEN DAYS

LISTINGS AND SCHEDULES ARE THE PROPERTY OF **THE NEW YORK** JEWELRY SHOW. SEVEN-DAY, 24-HOUR FORCE AND STYLE. DISAPPEARING CONCIST AND OTHER FACTORS. CLASSES AND WORKSHOPS MAY BE LISTED IN OTHER THE CALENDAR OF THE CLASSES SECTION. WHEN APPROPRIATE, CLASS ORGANIZERS MAY BE ADDED TO PURCHASE A CLASS LISTING.



DC/23 Music

OCT.28 | DANCE



For members of the Venezuelan company *Conspire*, dance can be an expression of reality. In the program *Historias*, Carolina Avendaño and Terry Springer perform excerpts from the socially conscious collective's repertoire, depicting everyday Latin American life. This ritual pulls back the curtain on both the dark and light sides of existence, and slums, streets, love, happiness and the real force of the human spirit are all on display. Both senior members of the company, Avendaño and Springer have toured the world spreading messages of social transformation, justice and cultural heritage through meaningful movement.

CONSPIRE: HISTORIAS

Wednesday, October 28, 8 p.m., at DWM Festival in Burlington
 Free. Info: 855-3043, conspirearts.com

Reality Show

Ghost Town

Mummies, zombies, bats and ghosts get into the spirit of the season at Wicked Waterbury. Sunday's *Confrontation Ghost Town* looks at two weekends of diabolical fun. Leading local participants through Waterbury villages, this funhouse excursion is complete with spooky stories from the centuries past. The festive costume on Sunday, when Ben & Jerry's hosts to award Pumpkin Gravy at Joey Fisher Memorial Park while the Jack-o'-Lantern Carving Workshop yields ghastly and gruesome goods. For those who like to go in ahead, next weekend's devilish diversion includes complete ghost stories, an adults-only costume ball, and the main event: a Halloween night haunted house. Water if you dare!

WICKED WATERBURY

Sunday, October 24, 6 p.m., and
 Sunday, October 25, 8 a.m., at Wicked
 Waterbury locations. See website for
 additional dates. Prices vary. Info:
 204-7261, wickedwaterbury.com

OCT.24 & 25 | HOLIDAYS

Hot Jazz

Henry Butler, Steven Bernstein & the Hot 7s lay down clearly in the jazz traditions of Basia, Chicago and the Big Easy — displaying reverence for the likes of Fats Waller, Count Basie and Jelly Roll Morton. The ensemble's 2014 album, *Viper's Drag*, arrives versions of compositions by some of the genre's greats, and it was recognized as one of the year's best jazz albums by the *Chicago Tribune*. Led by Butler, a New Orleans singer and pianist, and Bernstein, a loud trumpet and trombone, the guys serve up blues, rhythm- and Caribbean-infused sounds from the *Rhythm Masters*.

HENRY BUTLER, STEVEN BERNSTEIN & THE HOT 7s

Friday, October 28, 8 p.m., at Flynn Musicbox in Burlington. \$15-30. Info: 353-8888, flynnmusicbox.com

Speckled Songbird

Heather Maloney's musical background is something of a mosaic. The singer-songwriter has dabbled in opera, improvisational jazz, classical Indian vocals and even total silence, living and working for almost three years at a silent meditation center. Her experimental process seems to have paid off: The sound she shows off on her 2015 album *Making Me Break* is pitch-perfect. Awe-inspiring pop, exhibiting shades of Jon Mitchell and Miranda Lambert. Fans of daring melodic and melismatic lyrics are in for a treat from the vocalist whose style *SPIN* magazine says sounds like "Laurinda Williams and Nancy Sinatra taking turns as lead, with the Chili Wars as their backing band."

HEATHER MALONEY

Thursday, October 28, 8 p.m., at Flynn Musicbox in Burlington. \$15-30. Info: 353-8888, conspirearts.com



OCT.23 | MUSIC

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Research at the University
Center on Behavior and Health
is looking for women who are
currently pregnant to participate
in a study on health behaviors
and infant birth outcomes.
This study involves:

- 9 short appointments
(approximately 20 minutes each)
- Flexible scheduling,
including last trimester and
a evening appointment
- Compensation \$160
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calendar

THU 10-11:00 PM

TRU BUDGETING FOR MILLIONS (Money
and annualizing helps provide funding and
evaluation) Community Room Bourne Municipal
Club, Montpelier 6 p.m. \$5-3 per person. Info:
202-692-2200, ext. 202

JOBEL: THE HUMAN UNDERSTANDING (Students
explore human behavior and mental health
using modern research and theory) North Ferris Hall
A-101, 1000 N. Ferris Hall, Montpelier 10:00-11:00 AM
HEALING YOUR SOUL (Learn how to work on
inner peace, inner healing, and inner healing)
Montpelier Mental Health Center, Montpelier 5:30-7 p.m.
\$10 per person. Info: 802-858-1000, ext. 1000

HEV B. HENRIKSEN'S TALKING TO GOD
(A spiritual journey of a man and his
faith) North Ferris Hall, Montpelier 10:00-11:00 AM
\$10 per person. Info: 802-858-1000, ext. 1000
PLAYED WITH MARY KILLER (Theater group
chips in for the first time, the show is a
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\$10 per person. Info: 802-858-1000

holidays

MAINTENANCE DAY (The Vermont
Department of Transportation will be
working on the state's main roads and
highways) 10:00-11:00 AM, Montpelier 10:00-11:00 AM
\$10 per person. Info: 802-858-1000, ext. 1000

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language

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montpelier

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montpelier

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\$10 per person. Info: 802-858-1000, ext. 1000

MAINTENANCE DAY (The Vermont
Department of Transportation will be
working on the state's main roads and
highways) 10:00-11:00 AM, Montpelier 10:00-11:00 AM
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montpelier

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highways) 10:00-11:00 AM, Montpelier 10:00-11:00 AM
\$10 per person. Info: 802-858-1000, ext. 1000

TEL: 1903419 88

FORBIDDEN SAMPLING OF BARRIERS: FUGITIVE

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tapping time: Most room band 1-4 p.m. M-F
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SAFETY: Wear eye protection and gloves. Do not breathe dust or fumes.

autism

CONNA MATE A. MAUGER, DVM, DACVP

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LIFRALME: SALVES & MESSIAH OIL
Part c pants town time: taster/breastfeeders for over
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Abstract

FOODS TO IMPROVE SLEEPING: Quercetin, found in acorns, may help improve sleeping skills, thanks to its natural ability to calm the nervous system and reduce inflammation. It's also a powerful antioxidant. *Quercetin-rich foods include: acorns, chestnuts, and many types of berries.*

Author

JAMES CAMPBELL, The second-generation Carnegie professorate obtains the approval of his owners in the Connecticut River Valley. Bridgewater Historical Society. 1940s. 1940s. 1940s.

MAKING YOUR CHOICE The most common

Author: David J. Brown
Title: The Story of 17th-century Irishland
Series: The Story of Ireland
Volume: 1
ISBN: 0-85183-000-0
Price: £12.95
Order from: The History Press, 100 Brook Hill Drive, West Nyack, NY 10994-2133, USA
Phone: (845) 346-5700
Fax: (845) 346-5701
Web: <http://www.historypress.com>

St. Petersburg, FL

ALAN WALL: THIRTY YEARS WELL AGO
 Thirty years after the historic first ever for actors in Shakespeare's country to be staged by the Royal Little Theatre in February 1960, the community continues to work. 2pm. Free. Info 019 52900

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THE EFFECT OF CANINE SALIVARY HEMATEIN ON HUMAN HAIRGOLDS (See FR 23:2 pub)
KAWAMURA, M. and KAWAMURA, M. *Journal of Forensic Sciences*, 1978, 23, 2, 225-227.

THE HOUND OF THE RASHDEVILLE

0000-0001-9000-0000: Kari Vartiainen, E.g.m.

TABLE 1

NEWTON BOOK SALE Hold up! In a historic four-deck of discounted titles are also six exclusive first look guides and e-books. **When:** Until September 15 at 11 a.m. **Where:** Indie Book Crawl, Burlington, VT. www.burlingtonindiebookcrawl.com

MON.26

architecture

LAND ACCESS PROGRAMS FOR FARMERS: from mapping lands to farming opportunities (aiding, e.g., tax incentives, insurance, access to knowledge or agricultural inputs) interested in lands (e.g., purchasing or reclaiming lands); Eyal & Sutter (2006), Muthara & Loefer (2006), <http://www.landaccess.org>

Research summary

PLANNING BUSINESS BUILDING BLOCKS. Entrepreneurs learn to stay organized and look ahead in "Record Keeping and Tax Planning." Capstone Community Action Service will pay. Free presentation. 505.471.2070.

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Date	Location	Time
10/22	Winooski YMCA	3:00 pm
10/26	MVP Health Care-Williston	9:00 am
10/27	Franklin Conference Center-Rutland	10:00 am
10/27	Colchester High School	5:30 pm
10/29	Waterbury Senior Center	10:00 am
10/29	Winooski YMCA	3:00 pm
10/30	Richmond Free Library	1:00 pm
11/03	Franklin Conference Center-Rutland	10:00 am
11/03	Isley Public Library-Middlebury	2:00 pm
11/03	Colchester High School	5:30 pm

A sales person will be present with information and applications. For accommodation of persons with special needs at sales meetings, call 1-888-713-5536.



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The annual election period for MVP Health Care Medicare Advantage health plans is Oct. 15–Dec. 7, 2015.

MVP Health Plan, Inc. is an HMO-POS/PRO/MSA organization with a Medicare contract. Enrollment in MVP Health Plan depends on contract renewal. This information is not a complete description of benefits. Contact the plan for more information. Limitations, copayments, and restrictions may apply. Benefits, premiums and/or copayments/concurrence may change on January 1 of each year. You must continue to pay your Medicare Part B premium.

Y0061 2768 Accepted 03/20/05

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7:00PM, WEDNESDAY
NOVEMBER 11, 2015
LYNDON INSTITUTE AUDITORIUM

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TICKETS: 888-757-5559 or NCPpresentsohio.org



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calendar

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comedy

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community

PUBLIC MEETING See 802-21 Bellows Falls Green High School. *Public Meeting* 6:30-8:00 p.m.

dance

SALSA MOVIES Join us for the techniques and patterns of the salsa, sango, bachata and the new North End Salsa & Sango. *Salsa Movies* 7 p.m. 11/10/15 8 p.m. 11/11/15 12/1/15

SOFTBALL/BOYS' BASKETBALL See 802-21

etc.

NEW FREEMANSHIP Governmental candidates and demonstrators will address the public on issues regarding the new Freemanship. *New Freemanship* Burlington 6 p.m. 11/10/15 7 p.m. 11/11/15 12/1/15

TECH MEUP MEUP CAMP See 802-21

faith & festivals

WEEKEND OF HUMANITY AND CULTURE OF THE ADONIAKAS See 802-21

film

FLIM & SCREENING The forward concept of Free Arts presents screenings and films focusing on the world of independent filmmaking. Call for details. *Flim & Screening* Burlington 7 p.m. 11/10/15 8 p.m. 11/11/15 12/1/15

TVSHOWS ON A BEER CAMP See 802-21

food & drink

RELAXING DRINK FOR EVERYONE Burlington. *Relaxing Drink for Everyone* Burlington 6 p.m. 11/10/15 7 p.m. 11/11/15 12/1/15

games

TRIVIA NIGHT Trivia night at the Burlington Public Library. *Trivia Night* Burlington 7 p.m. 11/10/15 8 p.m. 11/11/15 12/1/15

health & fitness

GYMNASIUM Burlington. *Gymnasium* Burlington 6 p.m. 11/10/15 7 p.m. 11/11/15 12/1/15

OUTDOOR RYOT CAMP Burlington 6 p.m. 11/10/15 7 p.m. 11/11/15 12/1/15

PLANTS WITH MARY ROGERS See 802-21

PLANTS WITH MARY ROGERS See 802-21

PLANTS WITH MARY ROGERS See 802-21

PLANTS WITH MARY ROGERS See 802-21

PLANTS WITH MARY ROGERS See 802-21

holidays

HOLIDAY HOURS Burlington. *Holiday Hours* Burlington 6 p.m. 11/10/15 7 p.m. 11/11/15 12/1/15

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hills

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food & drink

BEVERLY HILLS DINNER: An unusual meal of food and talks by authors that accompanied drinks in the Cafe. The Authors Table takes orders at 6 p.m. \$100. penelope.org Info: 435-3345

OUTSIDE COUNTY FARMERS MARKET: See NR322

golfing

GRASS GOLF: See NR326

GOLFING & GRASSHOPPER: Golf courses in the area grouped by age, with a grasshopper picnic to follow drinks and delicious gourmet desserts. Montpelier Library, October 5, 30 & 45-46 PM. Fee: \$10. 435-2555

health & fitness

BOYD LONG YOGA SERIES: See NR327

GET BIG WELL: BE A PRODUCT FOR HAMBLED: See NR325

HIGHWAY MEDITATION: See NR323

BIOMAT YOGA SERIES, VERMONT MOUNTAIN MEDITATION: See NR324

BIOMATULOUS CLASSES: See NR321

BOA WITH LIONS: See NR321

BUTTERFLY BACK INTO YOGA CAMP: See NR322

FLYBY UPS IN THE PARK: See NR323

WHEELS: See NR322

RECOVERY COMMUNITY FOLK: See NR322

STAY-AWAY BY THE BEACHES: **FORGOTTEN HAPPINESS:** From the author of *Forgetting to Forgive* and *Just Say, I'm Sorry*, a memoir of a woman's journey from a painful childhood to a successful career. Book signing, 4-6 p.m. \$20-40. penelope.org Info: 435-3345

WISCONSIN NIGHT YOGA: **WISCONSIN NIGHT YOGA:** See NR322

WISCONSIN NIGHT YOGA: See NR322

holidays

MAISON-DE-DEAN THINGS: See NR323

QUEEN CITY CHRISTMAS: QUEENED FOLK: See NR323

TRICK OR TREAT STREET: Celebrate Halloween by Trick-or-treating on the streets of the town of Montpelier. Starts at 5 p.m. in the town of Montpelier. 4-6 p.m. Info: 435-3345

hills

HILLS & MOVEMENT STORY LINE: See NR322

ONE ON ONE: MOVEMENT: See NR323

WANT TO RUN YOUR OWN: Building businesses from scratch with the experienced therapist. Don't miss this opportunity. Contact: 435-3345

SEE ME: A MOVEMENT ADVENTURE: See NR323

STEM CLUB: An initiative to promote technology engineering and mathematics. Contact: 435-3345

STORY TIME FOR 3-5 YEAR OLDS: See NR322

STORY TIME WITH A WAGON: The author of the book *Wagon* will read to children. Contact: 435-3345

language

REMEMBER YOUR LANGUAGE CLASS: See NR322

REMEMBER YOUR LANGUAGE CLASS: See NR322

music

TUNNY TUNE: See NR323

TUNNY TUNE: See NR323

music

SINGERS & PLAYERS OF INSTRUMENTS: See NR321

SINGERS & PLAYERS OF INSTRUMENTS: See NR321

music

VERMONT JAZZ/BLUES PARTY TOWN CAFE: Music venue in Montpelier. Info: 435-3345

VERMONT JAZZ/BLUES PARTY TOWN CAFE: Music venue in Montpelier. Info: 435-3345

music

STRATEGY FOR SUCCESS SERIES: MUSIC TIPS FOR SUCCESS: Info: 435-3345

music

WOMEN'S LIT: MUSIC TIPS FOR SUCCESS: Info: 435-3345

music

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From Beth Israel Deaconess Medical Center

Tuesday, October 27
7-8:30 pm
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Join the conversation and learn how you can help improve the experience of end-of-life care for yourself, your loved ones, and within Vermont

This program is FREE, but we ask that anyone planning an attending RSVP. Learn more and register at:

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MADISON-DEANE INITIATIVE
VNA'S END-OF-LIFE PROGRAM PARTNER

VERMONT VETERANS ASSOCIATION
VNA'S END-OF-LIFE PROGRAM PARTNER

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LUTS panel (all) will be covered.
Mix between the two using a blend
on the CNT (0-100) 0-100 gain
first. SOFTWARE: SCSA/PCA
members: Localize: 300 Credits
120 Credits. M. H. H. H. H. H.

[illegible][illegible]

BEYOND THE BEACH: Can't make a vacation? Shifts her gear style to chic, art- and vintage-inspired accessories as someone to follow: a vacation homeowner will certainly not look like this.

workshops will have everything you need and you will have with a few good examples to see. All materials provided. Thu. Nov. 10 @ 10-4:30 p.m. Cost: \$30/ person. \$2500 CA members. Location: WCA Garden 426 Church St., Berkeley.

EXPLODING LOCAL FILM PRODUCTION Incorporated in making its first feature, the work of local filmmakers and associates has grown since, and the studios are available to produce films, as indicated with local filmmaker Michael Proulx. He will be working on his first feature film, *The Last Days of Disco*, which he is currently producing with local filmmaker and producer John J. Hill. The film is set to be released in 2006.

[illegible]

PERSONAL INFORMATION: This is a low-maintenance plant for adults, who would like to study its unique aspect, though not have its fragrance with some remarkable fragrance with aromatic leaves that are thick. Open to all levels, but some experience is helpful. Sun, 10-12 hrs. in P. 20-30°C. (68-86°F).
PRICE: \$100.00 (includes 10% discount)
Location: Convention 202 Main St. Washington

PLANTING INSTRUCTIONS: Excludes all the other 10-12 hrs. in P. 20-30°C. (68-86°F).

many existing possibilities of obtaining funding through commercial entities and others are being explored by you-choice. Using the power of you-choice (water soluble ink), crystals are made visible. You will be encouraged to experiment. Students will learn from each other and will always remember and value the experience of this unique experience.

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[illegible]

business

END-USER HANDS-ON MULTIPLE

availability of additional money.

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returning your schedule for the
weekend and Karl Karl, from
10:00 am to 4:00 pm and 5:00
to 10:00 pm. Cost: \$2500 for a
year. style: 100% 100% 100%
Lifestyle: Lower commuting costs
paid for by an early morning
trip to home at 6:00 am and
returning your schedule for the
weekend and Karl Karl, from
10:00 am to 4:00 pm and 5:00
to 10:00 pm. Cost: \$2500 for a
year. style: 100% 100% 100%

craft

BEHINDING BLACKBOARDING: Teachers often students the opportunity to experience glass blowing at the furnace. First, an instructor shows safety and tool basics. After that, an adult puts a flame, makes a paperweight and creates a neutral ashle. All in structure is and on page 24. A B Glass of your own (\$200) members Location: Greenville Glass Design, 2002 E. Main St., Clyde Park, Idaho 83415



LEARN TO KNOT! GET MORE—If this choice goes down, read the basics of knotting (sailor's mate) plus simple but useful finger-knot twister, 6 knots and beyond, on Love's latest release in the series on a ribbon theme. The guide by bestselling author, printed needle-free designs, is best-of-both. New 4 1/2 x 7 1/2 in. Cover: \$24.95 (hbk) Issue: 1 materials and, Lacoste, (Blue Fabric and Pink, 2008) College St. Suite 20, Norcross, Ga. 30052 2008-06-01 www.lovebooks.com www.lovebooks.com

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Form and function. A fluid but not loose fit of holiday season's making, I love how design and styling company, *Form & Function* guide students to create a seasonal garment with a subtle, elegant and a lot of materials from the backdrops of Vermont, *Form & Function* (900-255-2555) (www.formandfunction.com).



Ed. LACROIX, *State Politics and
New 20th Century*, Ed. Wade R.
Lundberg, *Info 0.01 2000*, Info
ed001 (C) 0001-0001

dance

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experience or previous lessons
needed. Sign up and join the class
before 5 p.m. Drop in any time
before a class starts. Call 604-253-4300.

Wardlaw, J. L. 2006.

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PRESENTS

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Audition for the Kids VT

Spectacular Spectacular – a talent show for Vermont's rising stars
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Full Circle

Experimentalist Jefre Cantu-Ledesma talks about improvisation and the pleasures of limited options

BY DAN ROLLES

Jefre Cantu-Ledesma's latest solo record, *A Note With It* (Moers), was a surprise to longtime fans. Most of the composer's soloistic catalog, whether recorded solo or with bands such as Tereza and the Alps, consists of works in the avant-garde and experimental spheres. But *A Note With It*, released on Brooklyn label Mexican Summer, is built on pop and rock aesthetics. It's a far cry from the long-form drone music for which Cantu-Ledesma is known as the cofounder of San Francisco-based experimental record label Root Strata.

Though the album's framework of guitars, synths and drum machines is more conventional than most of Cantu-Ledesma's records, it is still a complex, abstract work characterized by wildly progressive composition. The dynamic, moodily abstract & unrelentingly industrial sounds that can be played one moment, only to turn sinister and dark the next. Or, as a scribe at Pitchfork wrote, *A Note With It* is either "the year's most fucked up ambient album or its most basic noise record."

Cantu-Ledesma will perform in the gallery of Chapman College's Center

for Communication and Creative Media this Friday, October 28, as part of the SIGNALS Experimental Media Art Series curated by local experimental composer Greg Davis. The show is an improvisational audio-visual collaboration with filmmaker Paul Chipson. In advance of that performance, Seven Days spoke with Cantu-Ledesma by phone from New York City.

SEVEN DAYS: We'll get to music in a second, but I wanted to start by talking about your interest in pottery.

JEFRE CANTU-LEDESMA: I actually studied visual arts in undergrad. I have a BFA, and I've been doing visual arts since I was a kid. I came to music while I was in college and since college have been focusing mostly on music. I did some record covers for friends, but that was about it. Visually. When I moved to New York, it was a transitional moment, and I wanted to start making objects again. So I signed up for a pottery class and dove in.

SD: The new record is a little different from your previous work in particular, you were experimenting

with more of a traditional rock band setup.

JCL: Mostly, I got bored with doing drone, ambient music on my own. Before I started doing that stuff I had mostly played in bands. And those were formulated more or less around rock structures. When I started making solo music, I didn't really have a vision. I was doing long-form drone stuff, and it didn't really work as a band concept. At some point I just got interested again in adding rhythm and playing guitar in a melodic way. I was reimagining that stuff in my own weird engine of creating. But it really just came out of wanting to mix things up. I love making drone music, but I'm too curious about other things, too.

SD: So transitioning to that setup came naturally?

JCL: It was a slow evolution. I think from the outside, if you look at my discography, it might seem like a pretty leap. But there were lots of slow transitions. I'd add a drum machine to something, but there were no guitar parts. Then

soundbites

BY DAN BELLES



Nicola Miller and Nathan Hartwick

A Guy Walks Into a Bar

Before we begin this week's column, I'd like to offer a warning: The upcoming segment concerns local comedy. So if you're not interested in that, or if you're one of those people who still think local comedy is stale, you have my permission to skip ahead. Also, you're wrong and probably not much fun at parties, since you obviously lack a sense of humor. But by all means, feel free to sit out the first half of Soundbites this week and use the extra time to ponder your sad, laughless existence. Everyone else...

As we've been reporting for a while now, **NICOLA MILLER** and **NATHAN HARTWICK**, founders of the Vermont Comedy Club and Spark Arts, cofounders of the Green Mountains Comedy Festival, the first couple of local comedy, and the most obscenely adorable married folks I know, will open a brick-and-mortar comedy club in downtown Burlington this fall, also called the Vermont Comedy Club. The club has been in the works, in one form or another, for about two years. After incredible amounts of planning, fundraising, more planning, more fundraising, praying, crying and yet more fundraising — and pinging/crying — VCC will open on November 18, with, appropriately enough, this year's Vermont's Funniest Comedian

competition, which is yet another cool thing that Miller and Hartwick intend to set up: the quality and quantity of comedy in Vermont.

Last week, I stopped by the soon-to-be home at Vermont comedy in the old armory building on the corner of Main and Pine streets for a sneak peek. In two words: holy shit. In a few more words...

Though the VCC is still very much under construction — what I saw was essentially the club's skeletal skeleton — I didn't need to use my imagination to envision what Miller and Hartwick are building. When it's finished, the club figures to rival almost any other bar or nightclub in town — and, more importantly, to give comedy a legitimate home in Burlington.

The main room, which is my estimation is roughly two-thirds the size of the Higher Ground Showroom Lounge, was designed with both standup and improv comedy in mind. A stage will sit front and center, with several rows of chairs and tables immediately clustered around it, cabaret style — room for about 175 people, pending upcoming inspections. The locations are such that for certain shows, most notably improv,

amplification won't be necessary.

That's partly because of how the room was designed, but it's also because there won't be a bar in the theater. Before the drinks roll there, get ready, let me tell you that this is a good thing. For one thing, table service will ensure that you can be well lubricated with laugh juice. More importantly, though, bars create noise, whether from clinking glasses or from chatter. Eliminating that distraction is a boon to both audience and performer.

As for the bar, it's located in the front of the venue, separate from the theater, and looks to be pretty snazzy and cozy and a great place to chaff before or after a show. Local artist, DJ, rapper, author and general godsend **JOHN THOMPSON** — aka **VENICE** — is designing a series of pay art wall hangings for the space featuring portraits of Vermont comedians.

Speaking of shows, Hartwick has been busy looking into and has the calendar well squared away into the spring with notable headlines. Highlights of the first few months include **DANIEL NORMAN** on December 4 and 5, **JAMES LASHMAN** — he's the first-rate **RENNAL** landed impression for *Turkey or Die* — on December 11 and 12, **GABRIEL GUTWISS** on January 8 and 9, and **RENNAL SMITH** on January 22 and 23. Each of those comics will give two shows each night, which looks to be standard operating procedure for bigger-name headliners.

During the week, the VCC schedule will be populated by locals, including long- and short-form improv troupes, standup showcases and, of course, the ever-popular Wednesday open mic, which will move to the club from its current home at Victor's. On the weekends, late night, offbeat and all-comedy shows will follow the headlining acts.

VCC will also be the home base for Spark Arts comedy classes and performing groups. And students get free admission to non-local one-hour shows at the club while they're enrolled.

We'll go a little deeper into the club and what it means for local comedy as opening night nears. In the meantime,

SOURCES: VPI

live culture
VERMONT ARTS NEWS • VIEWS

For up to the minute news about the local music scene, follow [@liveculture](#) on Twitter or read the Live Culture blog [sevendaysvt.com/liveculture](#).



FRI 10.23 **The Underschoolers**
Pop • *the Doherty Boys*, *Rob Wright*, *Becky*, *Dr. Jay*

WED 10.21 **Cam McKinley**
Blues • *Leland Parks*, *Joe Shuster*, *Blue Wolf*, *The Phox*

THU 10.22 **Photorepresentive**
Jazz • *Phyxix*

FRI 10.23 **Deba Band**
Jazz • *in Town*

SAT 10.24 **Saved by the 90s**

SUN 10.25 **Cedric's Roast: A Benefit to Fight Cystic Fibrosis**
Comedy • *Sam Giam*, *Jim Giam*, *James Giam*, *Jim Giam*, *Jim Giam*

MON 10.21 **the Fine Arts**
John Mulaney

THU 10.23 **12/17 The First weekend**
Plus Talking Fish Are Dead
Plus Bowling

THU 10.23 **Sage Francis**
Blues • *The Makers*

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music

Full Circle *was*

I might add guitar riffs to something. *Actually*, on my previous record, *Lore Is a Stream*, there is no rhythm on that, but there are distinct guitar parts. So that was really the first step into playing something with a little bit more structure. And that made it easier to try more traditional rock structures and make more crap-sounding things, too.

I THINK IT'S ALWAYS USEFUL TO GIVE YOURSELF SOME SIMPLE PARAMETERS

AND LIMIT YOURSELF IN SOME DEGREE AND SEE HOW FAR YOU CAN GO.

JEFFRE CANTU-LEDESMA

SD: Was working within the framework of rock structures freeing?

JCL: Yeah, absolutely. Working within certain parameters helps to narrow the options. And having too many options is terrifying. I came across this term recently; it's used in child psychology—it's called "bounded options," or something like that. And I instantly related to it from a creative perspective. I think it's always useful to give yourself some simple parameters and limit yourself in some degree and see how far you can go.

SD: You mentioned in another interview that you had anxiety about this record because you thought you should be an "experimental musician."

JCL: [Laughs] I think when I was making the record, I had this idea of my music that it somehow existed in a world outside of pop music, in a way that it was more avant garde. But it's a little bit crazy. Whatever my intentions were, I kept pushing away from going all the way into pop and rock structures. But at some point I just realized I was creating a false dichotomy. Why can't pop or rock songs also be interesting and experimental? So, once I got over that, I realized I could write pop songs and they could just be really fucked up. [Laughs]

I realized I could do it through my own lens. And I didn't have to make the distinctions anymore—if something is

avant garde or not is whatever. And, to my surprise, people seemed to respond to it.

SD: The album is a breaking record. But you didn't realize that until you had already made it?

JCL: Yeah. That period of my life was pretty rough. And that definitely played a huge role in the mood and tone of the record. But I didn't really know it at the time.

SD: The Chapman College show will be an audio-visual collaboration with filmmaker Paul Clifton, correct?

JCL: It will be. We've been working together for, like, 12 years now. But we don't really collaborate in a traditional way. I haven't even seen the film he made yet.

SD: You guys usually work on things independently. So you never know how something will come together until it does, right?

JCL: Right. We'd talk about what we're going to do, but that's about it. Initially, it happened pretty intuitively. Then we realized it's a dynamic and expressive way of collaborating, because things don't become too casual. You can't predict what's going to happen, which makes the performance unique. Even if I know exactly what I'm going to play, that performance, that day will never happen again. So there's, like, a third component that's happening between the sound and visuals that's impossible to predict.

SD: So you might intend to evoke a certain mood or feeling with the music, and Paul might do the same with his film, but whatever you had in mind will be altered by what the other is doing.

JCL: Absolutely. And that's a big part of it. Each individual is bringing his own experience and perspective. When we see images, we automatically create a narrative. So each person who is seeing it will create their own story based on what we're doing. And people sometimes can't believe we're improvising. The music will change, and there will be an edit in the film, and it's all chosen that it lines up and works together, but it's inevitably do.

INFO

Jeffrey Cantu-Ledesma performs on Fri. Oct. 16, 8 p.m. at the gallery in the Center for Contemporary and Creative Media at Chapman College in Burlington. Free.

SOUND*bites*

作者地址：100084 北京 中国地质大学（北京）地质研究所



WCC continues to present cool comedy shows all over the state. For example, this Friday, October 23, it's bringing national headliner **Jessie James** and "Broad City" contributor **MARA KALIN** to Clark Metropolitan.

BiteTorrent

In other news, I'm told that is a trans column. Who knew?

I always appreciate when folks tip me off to a hot show I might not have on my radar. Last week, not one but two readers tipped me to Venice Warehouse & the Warehouse at Nectar's this Tuesday, October 22.

Wainwright has twice won the Blues Foundation's Piano Player of the Year award — in 2003 and 2004. I learned that nugget from local TV's **CHARLIE FRAGER**, host of the WIZN radio show "Blues n' Breakfast" and leader of the local and all of the same name. Oh, and he's the owner of this own Blues Foundation award, the **Knocking the Blues Alive** award for Radio (Commercial), which I received earlier this year. So the dude knows a thing or two about hot jazz players. "Viceroy is hands down the best entertainer I have seen in the last 5 years," wrote Frager via email.

bands prefer the summation of another of Wisniewski's local finds, Nectar's **BOA HERALD**, who wrote, "This guy is an absolute motherfucker!"

I'm pretty sure he meant that in a good year.

Experimental guitar fins, take note: There's an intriguing show at Burlington all across the link this Thursday, October 22. (As always, if you don't know where that is, ask a hipster.) It features a pair of renowned avant-garde guitarists in **TOM CARTER** and **DAVID TROSBACH**, which is weirdly synchronistic. Local guitarist **MARK HEDGECOCK**, who will also be performing as his ethereal solo project **van sacasa**, booked the show at the urging of local experimental-guitar icon **OWEN**, which is pretty much all the validation you should need to know it's gonna be cool.

Last but not least, there's an interesting pairing at Nectar's this Friday, October 23: It's a local bill featuring blues musician the **IRON MACEVORE** and sludge rockers the **MOUNTAIN SAHNS**. In a recent e-mail, **TMSN's** **KEVIN MCCOY** writes that the band has been writing new material and "trying to become a more awesome live band." He adds, "Seriously, we're working hard not to suck."

I've seen TMSN on several occasions, and not a rice have I thought they sacked. Quite the opposite, in fact. They rack pretty damned hard. But I appreciate proactive ear-sacking, all the same. (D)



Listening In

A jewel of what we are trying to do, the 10th hole, right: track player in 10th hole.

JEANNA BOWEN, *There's
Something About Me*
MAURAL CLONDE, *Are You Ready?*
NICK GRAY, *Virgin Territory*
NICK GRAY, *The Lessons I will*



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Smokey Says

BRANDON I DASH AND THE WILDFIRE are well named. On their third record, *Salt House*, released in March, the band appeal fiery Appalachian music to the combustible fuel of rock and roll, sparking an incendiary sound. In other words, they're hot — as evidenced by their being named Indie Act of the Year in the 2013 New England Music Awards. They'll be at the Shanty Towne in Burlington this Saturday, October 24.

SAT 24 / I DASH AND THE WILDFIRE (FOLK ROCK)

WED.21

Burlington

WILDBIRD The Appointed Collective (Americana) 7:30pm, \$10
THE DAILY PLANNET (Folk/Indie) and
Cody Mays (Jazz) 9:30 p.m., free

THE BOPHONY at Freshness and Ties
 Punk 7:30 p.m.
HAULINGBORN SPEARHEAD (Rock) Earle
 Future (Rock) in the Future (Rock) 8:30
 p.m. (Free) Ben Kagan Band (Rock) 1:30
 p.m. (Free) Weekly House Collective
 (Jazz) 10pm, free

JR FISH Rock Blues with Jason 7 p.m.
 Free Karaoke with Maddy 10 p.m., free

JUNKIES Ray Vega/Marcus Demele
 (Rock) 8 p.m., free

LEAH'S BETTER WIFE Mike Martin
 Jazz 7:30 p.m., free

LEFT CLAM LAMP DROP (Rock)
 Devotion 8 p.m. Free Film Night Indie
 Anthology: *Amelie* 8:30 p.m. (Free)

MANHATTAN (Rock) 8:30 p.m. Open mic
 with Andy Logan 9 p.m., free

MET'N'NY NY Comedy Duo Presents
 What a Joke! Comedy Open Mic
 (Comedy) 12 p.m. Free Film
Amelie 8:30 p.m. (Free)

RADIO BEAR James Matheson & Chris
 Miller (Rock) 8:30 p.m. Free
RENNING (Rock) 9:30 p.m. 1:30 p.m.

The World Connection (Jazz) 8:30 p.m. Free
Phred (Rock) 10:30 p.m. Free

BOB SHANKS (Rock/Pop) 8 p.m.,
 free

DIGITAL KITCHEN (Americana) (Jazz)
 8:30 p.m. \$10-15

THE TROPHY FANCHAS (FUNK/ROCK)
 Josh Fanchas (Americana) (Rock) 8 p.m.
 \$10-15 (Free)

DUWITCHES BROTHERS Music
 (Americana) at The Top Brass Band
 (Americana) 8:30 p.m. (Free)

JOHN LOUNGE (Rock) with Queens
 NY 7 p.m. (Free) (Free) with DJ Craig
 Michael 8 p.m. (Free) \$5-10

childrens colony
HEATHER & HENRI (Rock) 8:30 p.m.,
 free

MOOREY HOLE (Rock) 8:30 p.m.,
 free

ON THE RAMP & GIGGL (Rock) 8:30 p.m.,
 free

OUTERWORKS FOOD + DRINK (Rock)
 8:30 p.m. (Free) (Free) 10:30 p.m. (Free)

Barre/montpeller
BAGGINS (Rock) 8:30 p.m., free

THE TROPHY FANCHAS (FUNK/ROCK)
 Josh Fanchas (Americana) (Rock) 8 p.m.
 \$10-15 (Free)

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THE TROPHY FANCHAS (FUNK/ROCK)
 Josh Fanchas (Americana) (Rock) 8 p.m.
 \$10-15 (Free)

Stone/Smuggle area
THE BEAT KINGS (Rock) 8:30 p.m., free

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THU.22

Burlington

CHICKEN & WINE (Rock) 8:30 p.m., free

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REVIEW *this*Spencer Goddard,
Movement

(SELF-RELEASED DIGITAL DOWNLOAD)



Breaking into Burlington's somewhat crowded singer-songwriter scene can be a challenge. Newcomer Spencer Goddard has slowly worked his way in, juggling a conforming, folk-friendly vein such as the *Shoney Parables*, the *Light Club*, *Leap Day* and *Piano Barre*. This month Goddard debuts an on-track EP, *Movement*. It is a simple, cohesive effort that plays by the folk rulebook.

Strong, earnest and searching, Goddard's voice is well-suited to his genre. Musically, he does not deviate from

standard singer-songwriter elements. The opener, "Son of Stones," begins with his gentle guitar picking and the occasional spark of a string. These sparse arrangements style holds throughout the album.

Goddard does, however, feature two guests who quietly add their own special touches. *Shay Gotsal*, of *Americanos* and *Old Sky*, chimes in on violin and vocals, while *Emily Martin* plays piano. Gotsal's violin playing is tender and sweet, and her dulcet harmonies complement Goddard's softer tone. Martin's piano playing is soft and melismatic, providing a layer of texture and polish.

"Open Doorways" is a lively tune with an inspirational message. Goddard sings, "Take these wooden wings and fly as high as you can / the view from above is greater than down on land / take these photographs and carve a future from the past / for these times will dose themselves if we live too fast."

On "Ghost Ship," an eerie, soaring violin permeates things to come, while Goddard's guitar rages racing thoughts. Goddard's walking-step metaphor strikes toward cliché, but backs away at the chorus. His voice becomes strained as he sings of a relationship going south. "It

feels like I'm in a roomful of strangers and I'm / searching as far as these eyes can see / for someone to save us / You said that this is the end / then when does it begin?"

"Wavering" returns an enraging pace. Regretful and on the road, leaving his mistakes behind, Goddard questions his own actions and motivations. "Do I run from them or from myself? / Sometimes the difference is hard to tell," he admits.

The closer "Seen It All" ends the album on an inquisitive, wry note. "You cheer you're seen it all / you know where you're in / what makes you so sure / that it's from your own eyes?" Goddard asks, dropping the script on someone who professes to know the world.

Movement certainly has beautiful moments. The songs flow easily, while the lyrics raise thoughtful questions and make subtle observations, as folk tunes tend to do. At times, however, the EP feels repetitive. It would be interesting to hear Goddard expand his guitar chops beyond simple strumming or fast folk wails. This said, *Movement* is a fine start for an up-and-coming folk singer.

Movement by Spencer Goddard is available at spencerjsgoddard.bandcamp.com.

LEE CANTRELL

Pistol Fist,
Wrist Soup

(SELF-RELEASED DIGITAL DOWNLOAD)

A couple of summers ago, I happened into the Mercury House in Wisconsin to catch a Bitch + Matt Records showcase featuring a handful of Manipulator bands. Unintentionally, because Grant Foster was throwing her annual Grand Feast North bash on the Madisonian waterfront, the show was sparsely attended. In fact, I'm pretty sure the crowd was just one, the bands who were playing and their significant others. There's no bad, because there was one Manipulator group in particular playing that night that Queen City rock fans really ought to get to know: Pistol Fist.

Pistol Fist was led by a gangly firebrand named Ken Ray Goddard, he's a handle of wit, one tiny energy who commands attention through the sheer force of his wit, twenty exuberance. And his bandmates match the front man's intensity with a brainy arm in a gangly gang rock that hits with staggering power. But lost in the overdriven guitars, thundering drums and howling vocals of the bands' live show is a band's quality that is revealed only on Pistol Fist's recently released debut album, *Wrist Soup*. For all the force of nature Ray is in



control, he's an even more dynamic and unique songwriter.

It's hard precisely to pinpoint Ray's fundamental influences. Though the album generally bears a rugged garage punk edge, myriad stylistic influences are buried in that rambling gravel. At various points in *Wrist Soup* you could clearly the impact of bands such as the Beatles, Ted Leo and the Pharmacists, early Elvis Costello and Spoon. But each instance is typically fleeting—a hint of an escape melody here, a rambling Led Zeppelin riff there. And they're almost always twisted according to Ray's own clever design.

Perhaps the most disorienting point of reference, musically speaking, is one to which Ray eerily alludes on the album's last track, "Wicket House." At times, Ray's ready-armed tone and winks are dead rings for those of Violent Femmes front man Gordon Gano. And the two share an affinity for off-beat, shuddered wordplay.

The album opens on "Smudge," with Ray singing, "She's left-handed / some call it from her handwriting / some call it the smudge." Thus "When the time decides to make the smudge / she is clearing smudge" his is likewise unique and idiosyncratic throughout, on such cuts as the pulsating "Moking a Pleading Preacher for Maser," the Gopher Van Beatles-inhabited ode to dental health "Tooth," and the less punny "Handshake Jesus."

Backing Ray are bassist Emily Werner and drummer Pete Rabin, the latter of Manipulator group Blues Don Like Sugar. The two form a formidable rhythm section. Ray's arrangements are just as playful and unpredictable as his lyrics, and Werner and Rabin keep pace with energy and tact.

But *Wrist Soup* is ultimately by Ken Ray's alone. As in that riotous set in Wisconsin a couple of years back, his impetuous wit with both unconstrained vigor. Beneath the swagging folk-rock rambles are a real attention to songcraft and sharp, wry observations on love, lust and life that make the album one of the more expressive local debuts in recent memory.

Wrist Soup by Pistol Fist is available at pistolfirstband.bandcamp.com.

DAN KOLLES

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CLUB DATES

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DAVE DUFFY (RICK)

Because Seven Ate Nine 7 (or 8) is the seventh record by

Seventeen. The truth is, no one is really sure. There's one thing everyone agrees on: It's definitely the band's most fiercely rocking record. Probably released on Kill Rock Stars, it's a riff-heavy frontal assault that leaves the listener breathless and battered—in a good way. The point is, the band sells their glasses that say "Nineteen. Drink up and be somebody" on them. So even if nothing we just wrote is true, or if it all is, that makes them the coolest band we know. Maybe. Catch them at the Mainstay House in Winstock this Sunday, October 25, with locals **HAVE PLAINS** and the **WOMES**.

THU @ 8 PM

HOGS PLACE Open/Hr. 2
p.m. free

middlebury area

CITY LIMITS Private
Beverage 5 to 11 p.m.

northeast kingdom

PARKER PLACE Private
Beverage 11 p.m. free

outside Vermont

WINDFIRE Music Bar & Party
Music 10 p.m. free

MAKED TUNES Live/Hr. Night
with DJ Happy 10 p.m. free

OLIVE RIDGE Bar/Live
p.m. free

FRI.23

Burlington

BLAUNTHORN 10 p.m. free
Beverage 10 p.m. free

CLUB METRO Live
Beverage 10 p.m. free

CLUB METRO Live
Beverage 10 p.m. free

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Beverage 10 p.m. free

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Weather Systems

STEVIE GUNN is something of a musical Renaissance man. The polymath is an accomplished figure in contemporary music circles, thanks to his collaborations with drummer John Trenchard. He was a longtime member of rocker Kurt Vile's backing band, the Violators. And he's a master of various styles, from blues to free jazz and beyond. On his latest solo effort, *Way Out Weather*, he applies all of those varied artistic traits in a world-weary sort of Americana songwriting, reflected through a dusty prism of country rock. It's a stunning, uttering effort as consistently intimate as it is musically expansive. Stevie Gunn plays Signal Kitchen in Burlington on Monday, October 30, with JAMIE ELEGANTIA, NATHAN SAUNDERS, and BOB DICKUM.

MON.26 (V) STEVE GUNN (COUNTRY ROCK)



SAT. 21. 10/26

SUN.25
burlington

FRANKY 87's Kipli Winona Mopert, Host of Music (open microphone) 7 p.m. free

THE GRAYHORN Zina and Lee Lind Duggan (rock) 8 p.m. free

MULDOUGHE SPEAKERS DJ Haze 10 p.m. free

RECYCLARS JR. and Haze 10 p.m. free

THE OLD NORWICH PUB Steve Mc Tull, host

RAINY BEAKS A Month of Frost (open microphone) 8 p.m. free

THE GRAYHORN Zina and Lee Lind Duggan (rock) 8 p.m. free

MULDOUGHE SPEAKERS DJ Haze 10 p.m. free

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MULDOUGHE SPEAKERS DJ Haze 10 p.m. free

RECYCLARS JR. and Haze 10 p.m. free

SWEET RELEASES Julia Blair Davis (rock) 8 p.m. free

THE STAGE Open Mic 8 p.m. free

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PHOTOGRAPH BY JEFFREY

stowe/savage area

THE BLUE KINGS The Infamous (rock) 7-10 p.m. donation

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NEW THIS WEEK

Burren/InnovativePier

■ **MELISSA ANDREW HILL** "Various Reflections: Landscape photography by the author." November 18, 2013, 10:00-12:00. The Burren Open Air Gallery, Art Capital, Doolin in Mullaghmore.

■ **WYATTSON ART PROJECT** "Works from site." The artist's works are displayed with local artists and community members. November 18, 2013, 10:00-12:00. The Burren Open Air Gallery, Art Capital, Doolin in Mullaghmore.

Burren/InnovativePier

■ **STEFAN KRAMER** "From the Book." Large-scale portraits of the artist's subjects, including the artist's own portrait. November 18, 2013, 10:00-12:00. The Burren Open Air Gallery, Art Capital, Doolin in Mullaghmore.

Burren/InnovativePier

■ **UNION SQUARE** "The Social Light." A collection of photographs, drawings, and paintings. November 18, 2013, 10:00-12:00. The Burren Open Air Gallery, Art Capital, Doolin in Mullaghmore.

Burren/InnovativePier

■ **THE LITMUS** "The Other Side of the Coin." A collection of photographs, drawings, and paintings. November 18, 2013, 10:00-12:00. The Burren Open Air Gallery, Art Capital, Doolin in Mullaghmore.

Burren/InnovativePier

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may be left asking: What happened? How did it all unfold? Who was there? The answer may lie in the history of Vermont's quarry.

Highly sought after for their 30 years of working on the annual exhibit that the museum's needed a counterbalance, so the began incorporating paintings, drawings and photographs. Some of the artists who have exhibited include: David R. Tishman, collector of the quality of stone in two-dimensional paintings. Smith's "Quarry"



Quarry wall, by David R. Tishman, 2013.

Stone & ILIIP consists of three square acrylic paintings on canvas in which she has rendered the 3D quality of massive blocks of stone. She brings order to the abstract world of shadows and textures, replicating the surface texture of the rock. Tishman's large, framed watercolor paintings of river rocks in white, black, and blue provide a rich contrast to the stone sculptures.

With this new exhibit, SPA has expanded its own 15 years as both a museum and an anchor for the community. With any luck, it will continue to honor local artists with many more "Black Rock" exhibits in years to come. ☐

INFO
Black Rock for 2013-2014: Through October 30 at Studio Pier 10 in North Ferrisburgh, VT.

VISUAL ART IN SEVEN DAYS
ART LECTURES AND DISCUSSIONS ARE WRITTEN BY NICKIE BROWN
ONLINE: VISUALARTINSEVENDAYS.COM
ON-CD: VISUALARTINSEVENDAYS.COM

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WASHINGTON SHOWS '09

OF LAND & LOCAL DEER Stella Morris Jensen, *Jealousy* (2004, Raincoast Books) and *U.S. Wilderness* (2004, Raincoast Books) are two new books by the author of *U.S. Wilderness* (2004, Raincoast Books). Through November 14, info: 800-364-3643, raincoastbooks.com.

BLUES Pieces of My Mind, abstract paintings. Through November 15, info: 444-9878, www.bluesart.com.

WILDLIFE & NATURE Collections and paintings by Vincent Desjardins. At David Pease, *Menus*, *Art in the World* (2004, Raincoast Books). Through November 14, info: 800-364-3643, raincoastbooks.com.

STRENGTH IN NUMBERS: EXPLORING MODERN ART TECHNIQUES A group of 100+ artists' work, including abstracts, figurative, and landscape. Through December 31, info: 800-364-3643, raincoastbooks.com.

YOUNG PHOTOGRAPHERS Light photography, color, and black and white. Through November 14, info: 800-364-3643, raincoastbooks.com.

WILLIAM CHAMPLAIN Works of William Champlain. Through November 14, info: 800-364-3643, raincoastbooks.com.

CHILDREN'S COUNTRY *Children's Country*, a collection of children's art. Through November 14, info: 800-364-3643, raincoastbooks.com.

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JOHN W. LORIE Wood, paper, sculpture, and mixed media. Through November 14, info: 800-364-3643, raincoastbooks.com.

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Amanda Amend Member weather is officially upon us, but you can still look to summer sun and wilderness by California landscape artist Amanda Amend, who uses her brush to capture the ethereal beauty of Vermont's scenic "Once Mighty" memorials: a bone-bleed dead tree in busy woods, and "Wandell Bear Black" features a stone sun of vernacular architecture set against a mountain horizon. Whatever time of year it is, Amend gets the light just right. On through October 31 at the Art House in Crehshaw, Peckham, "Rock Pond Triptych."

VISIONS OF LAKE CHAMPLAIN AND BEYOND Contemporary landscape painting by William Champlain. Through November 14, info: 800-364-3643, raincoastbooks.com.

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JANET ROBINSON Portraits and landscapes. Through November 14, info: 800-364-3643, raincoastbooks.com.

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WORKS OF NORTHERN THUNDERBOLTS AND THUNDERBOLTS: Photographs, documents, performance and objects constituting the current art series "Tide, from the first letters of university presidents to the first women's rights Congress of letters and so on, first words without titles." Through December 31. Info: 654-2553. Galleries/Museum & History Center, Northern University of North Dakota.

PHOTOGRAPHY/IMAGES ARE

THE LADY OF LACONIA: Laconia artist Patrick de la Torre and 12 new dimensional artists that reflect the legacy of women's suffrage and art. Artists Alice and Mary Givens. Through December 30. Info: 654-2553. Open House in Laconia in Jeffersonville.

CAROL BOB ALDRIDGE: "The Jew" a collection of photographs from the first series dedicated to the artists from Paris. **ALL HAYFORD:** "The Train Series" keep abstracted and simple, small works on wood panels and sketches by the Vermont artist. Through December 31. Info: 654-2553. Open House in Laconia.

ELDER GRANT: "Lacina Pond" a series of paintings inspired by nature. Through November 30. Info: 654-2553. Open House in Laconia. Fine Arts Gallery in Laconia.

STRUCTURED: WORKS ON PAPER: Two- and three-dimensional works by artists including Alice Smith, Loretta Davis, and others. Through December 31. Info: 654-2553. Open House in Laconia. Fine Arts Gallery in Laconia.

MARIE TEMPEL: "The World of Marie" a series of photographs and objects in a collection of the artist's work. Through December 31. Info: 654-2553. Open House in Laconia. Fine Arts Gallery in Laconia.

Q: ANNE ROSE: New series exhibition of stop motion animation from the Bennington artist. Reception: November 21, 5-8 p.m. in French House. Info: 654-2553. Open House in Laconia. Fine Arts Gallery in Laconia.

PHOTOGRAPHY: THE FLOWERS: Photographs by artist and photographer from the Bennington artist. Through December 31. Info: 654-2553. Open House in Laconia. Fine Arts Gallery in Laconia.

SLIDE STYLE: The first fully presented slide presentation with a special section of the artist's work. Through December 31. Info: 654-2553. Open House in Laconia. Fine Arts Gallery in Laconia.

STYLING: JESSICA WOOD. STYLING: JESSICA WOOD.



'Inward Adornings of the Mind: Grassroots Art From the Bennington Museum and Blasdel/Koch Collections':

The Outdoor Art Fair takes place this week in Paris, but Vermonters need not travel as far as Bennington to see a world-class exhibition of so-called "outsider" art. Through November 1, the Bennington Museum has approximately 150 works on view from artists who did not travel through traditional art with a capital-A channel, including Jane Howard, Anna Mary Robertson "Grandma" Moses and Joseph Nevelson. From portraits embossed with a woven web thread to a curious "face page" with bones and teeth, "Inward Adornings" bursts with the sheer energy of creatives. Additionally, the show represents a new direction for Bennington Museum, which has started actively acquiring work by self-taught artists to build a collection around its Grandma Moses paintings — the largest public collection of Moses' work anywhere. Featured "The Rain Bow in the Cloud" by Jane Howard.

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Seven-Days Social Club is like to go out, shop, meet new people and win things — doesn't everyone? Sign up to get insider updates about local events, deals and can't see from us even days.

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MONTPELIER RECREATION DEPARTMENT

SKI & SKATE SALE

SALE

Montpelier High School
Saturday, Oct 24, 9am-2pm

DROP-OFF SALE ITEMS

Thursday, Oct 22, 4-6pm
Friday, Oct 23, 9am-7pm

VOLUNTEERS NEEDED
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Info: 800-325-6699
or www.montpelier.org

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WINDWARD COASTERS: ANCIENT FISHBOIL

NEW JERSEY: Tucked away in a not too hot and draughty art enclave, history has been changed in the 1970s. Discovered by American Museum of Natural History in New York, through Generation 13, Info: 208-2223, Fortitude Museum and Foundation in St. Johnsbury.

WY: Displays include samples of this most abundant substance found around the world and the various, as well as various materials in the history of food and a view of food's social history. Through November 30. Info: 404-0404, the Museum of Contemporary Art in Essex.

JACK LONNY: New landscape paintings of northern Vermont. Through October 29. Info: 329-8286, Fables De La Rue in West Dover.

VERMONT: The recent exhibit on art and life of the Vermont Art Association Society, which is in the Vermont Gallery. Through October 31. Info: 325-1888, MAC Center for the Arts in Gallop in Montpelier.

MINISTRIES: Artist's drawings, paintings and construction by the psychology professor and art teacher. Through November 29. Info: 208-2223, North and South Art Association, Guilford House Gallery in St. Johnsbury.

OTIS: Prints of animal life from "The Book of Birds," by Richard A. Miller. Through October 29. Info: 329-8286, Fables De La Rue in West Dover.

PHILIPPA STEINBERG: "The World of Women," a collection that explores a contemporary view of the female in various media including art, poetry, and photography and that includes a series of women's jewelry pieces. Through October 31. Info: 329-8286, Fables De La Rue in West Dover.

manchester/bennington

DOUG HARRIS: "The Nature of Things," a collection of 100 prints by the artist, which is in the Vermont Art Association Society. Through October 31. Info: 329-8286, Fables De La Rue in West Dover.

DAVID HENRY: "The World of Women," a collection that explores a contemporary view of the female in various media including art, poetry, and photography and that includes a series of women's jewelry pieces. Through November 1. PEOPLEPLACE AMERICAN

CALL TO ARTISTS**THE GALLERY AT LEAFY**

Leafy Gallery is looking for artists to exhibit their art at a special community gallery in the heart of the Vermont Art Association Society. Artists must meet the criteria of the Vermont Art Association Society, which is in the Vermont Art Association Society. Through October 31. Info: 329-8286, Fables De La Rue in West Dover.

HEB: Photographs are in the heart of the Vermont Art Association Society. Through October 31. Info: 329-8286, Fables De La Rue in West Dover.

LOCAL LANDSCAPE PHOTOGRAPHY: INTO

PHOTOGRAPHY: A collection of the best landscape photography by local artists, which is in the Vermont Art Association Society. Through October 31. Info: 329-8286, Fables De La Rue in West Dover.

NORTH BANNINGTON OUTDOOR SCULPTURE

SAVING: Outdoor sculptures in the heart of the Vermont Art Association Society. Through October 31. Info: 329-8286, Fables De La Rue in West Dover.

OUTSIDE VERMONT

VERMONT: A collection of the best landscape photography by local artists, which is in the Vermont Art Association Society. Through October 31. Info: 329-8286, Fables De La Rue in West Dover.

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Thursday, October 22
at 7:30 pm, MainStage



Henry Butler,
Steven Bernstein,
& the Hot 9
Friday, October 23
at 8 pm, MainStage



Friday, October 23
at 8 pm, MainStage

Friday, October 23
at 8 pm, MainStage

Friday, October 23
at 8 pm, MainStage

Friday, October 23
at 8 pm, MainStage

Friday, October 23
at 8 pm, MainStage

Friday, October 23
at 8 pm, MainStage

Friday, October 23
at 8 pm, MainStage

Dorance Dance
ETW: The Initial Approach

Thursday, October 29
at 7:30 pm, MainStage

Thursday, October 29
at 7:30 pm, MainStage

Thursday, October 29
at 7:30 pm, MainStage

Thursday, October 29
at 7:30 pm, MainStage



Flynncenter.org 86-Flynn

LOCAL theaters

| WHEN TWO BEING A MOMENT FOR UP TO DATE TIMES VISIT BEVINGATV.COM/NEWS



BIG PICTURE THEATER

10000 Highway 100, Westport, NH 03091 bigpicturetheater.com

wednesday 21 — Thursday 22

2:00 PM & 7:00 PM
10:00 PM

BLVD CINEMEX 4

401 New Ave & Rte 101
Naperville, IL

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Martian
Fun

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

CAPITOL SHOWPLACE

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

In the Heart of the City
Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention

Friday 23 — Saturday 24

In the Heart of the City
Hotel Transylvania 2
The Invention
"Fun and the City"

ESSEX CINEMAS & T-Rex THEATER

2000 Hwy 100, Essex, VT 05745

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

wednesday 21 — Thursday 22

In the Heart of the City
Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention

Friday 23 — Saturday 24

In the Heart of the City
Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention

Goodbye, Mr. Tompkins 2

Hotel Transylvania 2
The Invention
"Fun and the City"

MAJESTIC 10

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

wednesday 21 — Thursday 22

In the Heart of the City
Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention

Friday 23 — Saturday 24

In the Heart of the City
Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention

The Martian (2D & 3D)
Phantom of the Opera
The Great Gatsby (2D & 3D)
"Fun and the City"

MARQUIS THEATRE

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

MERRELL'S ROXY CINEMA

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

The Martian (2D & 3D)
Phantom of the Opera
The Great Gatsby (2D & 3D)
"Fun and the City"

PARAMOUNT TWIN CINEMA

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

THE SAVOY THEATER

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

STONE CINEMA 3 PLEX

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

SUNSET DRIVE-IN

10000 Highway 100, Westport, NH 03091

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

WILSON THEATRE

10000 Highway 100, Westport, NH 03091

wednesday 21 — Thursday 22

Goodbye, Mr. Tompkins
Hotel Transylvania 2
The Invention
"Fun and the City"

Friday 23 — Saturday 24

Goodbye, Mr. Tompkins 2
Hotel Transylvania 2
Fun (in 3D)
"Phantom of the Opera"

On many leaves - can I borrow a rake?

I've got a blower you can use

Wanna rake my yard, I?

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CHANNEL 3 NEWS

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Sunday @ 8AM

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STRAIGHT DOPE (P2B)

CROSSWORD (P.C-5)

CALCOKU & SUDOKU (P.C-7)

JEN SORESEN

Voter Suppression Funnies

AFTER FINDING VOTER IS LEAVE, PLANNING TO ADD CLOSING DAYS IN MAJORITY-BLACK COUNTIES



KNOWING IS REQUIRING PROOF OF CITIZENSHIP WHEN REGISTERING TO VOTE, TRIPPING UP LOTS OF YOUNG PEOPLE



ENDING STATE: MORE "RESULTS" BOUTED!



FROM NOW ON, ALL BIRTH BLACK VOTERS MUST BE REGISTERED AT BIG BUBBA'S CONFEDERATE FLAG EMPORIUM!



HARRY BLISS



The first rule of book club is: You don't talk about the time Gail got drunk and tried to kiss Lori in Book Club...

DIVE INTO THE...

TECH TANK

Find out how Vermont companies are hiring local talent to build apps, secure data and store renewable energy.

Host **VICTORIA TAYLOR**, former facilitator of Reddit's Ask Me Anything, leads conversations with speakers from five local tech companies:

- THINKMind
- Pwnie Express
- Logic Supply
- Green Mountain Power
- JoyRyde



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DEEP DARK FEARS



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JUST IN CASE



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BABUSHKA POPPINS



RED MEAT

green for us the comedy staff

from the comedy staff of MAX Cannon



THIS MODERN WORLD

by TOM TOMORROW





Libra

[illegible]

finding a metaphorical version of this equilibrium. That's because I think you have the power to rip open a clearing through a massive obstruction that has been in your way.

able to penetrate deeper than usual and get to the bottom of secrets and intrigues that have kept you off-balance. Even your grungiest fears may be transformable if you approach them with a passion for redemption.

CAPRICORN (Dec. 22-Jan. 19) "It's waterbabe would be main attraction if it found the 'strong guy' said Irish author Oscar Wilde. I appreciate the sill but don't agree with him. A plain old ordinary waterbabe with hair being a very ordinary glimmering over a perspective and something below is sufficiently impressive for me. What about you, Capricorn? In the coming days, will you complete an introduction with plain old ordinary man and woman? Or will you be the waterbabe who is the strong guy?"

CHECK OUT BOB BRIDGEMAN'S EXPANDED WEEKLY ALIQUID HOROSCOPES & DAILY TEXT MESSAGE HOROSCOPES: REALASTROLOGER.COM OR 1-877-873-4888

SEVEN DAYS

HOOKUPS

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dating.sevendaysvt.com

WOMEN seeking?

ADVENTURE BEAUTIFUL live-out, semi-committed, fun, friendly 30, but I need a partner who also enjoys and has passion for me! What kind of pretty 18-year-old, sexually adventurous and kinky woman would I am very passionate and confident! **Message me!** **30**

YOUNG SEXY PROGRESSIVE 18-year-old, live-out, semi-committed, fun, friendly 30, but I need a partner who also enjoys and has passion for me! What kind of pretty 18-year-old, sexually adventurous and kinky woman would I am very passionate and confident! **Message me!** **30**

WITTY 30'S LOOKING TO COUPLE I am a successful 30's woman looking for a partner 30's or older. I am a successful 30's woman looking for a partner 30's or older. I am a successful 30's woman looking for a partner 30's or older. **30**

THREE-FOLD PLEASURE I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. **30**

SEEKING MALES I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. **30**

NAUGHTY LOCAL GIRLS WANT TO CONNECT WITH YOU
 1-888-420-2223
69¢

POLY FIRST AND OR-NO-PROFIT I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. **30**

HEAVENBODIOUS MAILED RED I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. **30**

ARE YOU READY? I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. I am a sexy 30's woman looking for a partner 30's or older. **30**

MEN seeking?

GAMER 3 I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

LET ME TALK TO YOU I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

MY INTERESTS I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

TOUCH YOUR BROTHER I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

DISCREET KINKS I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

PERFECT PARTNER I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

SEX UP YOUR SEARCHING FOR I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

WINGING I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

DEEP MIND I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

SOUTHERN GENTLEMAN I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

OTHER seeking?

ADVENTURE BEAUTIFUL live-out, semi-committed, fun, friendly 30, but I need a partner who also enjoys and has passion for me! What kind of pretty 18-year-old, sexually adventurous and kinky woman would I am very passionate and confident! **Message me!** **30**

HOW TO COUPLE LOOKING TO PLAY I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

THREE WAY PLAY I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

HOW TO FIND A SEXY PARTNER I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

PERFECT PARTNER I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

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SOUTHERN GENTLEMAN I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. I am a sexy 30's man looking for a partner 30's or older. **30**

Your wise counselor in
 Love, lust and life

ASK ATHENA



Dear Athena,

I feel like I have no sex drive and since only 30 I thought women were supposed to experience their sexual peak in their thirties and I just feel my desire diminishing. At first my partner was understanding, and I was able to avoid any sense of reality. Now he's asking questions and saying I'm just frustrated and I don't know what to do. Should I see a doctor? I'm sure I'm not alone in this. I feel so pathetic and the longer we don't have sex, the more we are growing apart.

Help me!
 Just Not Up for It

Dear Not Up for It,

Loss of libido is rough but manageable. The first step to dealing with it is to stop beating yourself up about it. There are loads of reasons you might be feeling sluggish about sex. Stress, lack of exercise or sleep, medications, hormone levels, and changes in the relationship are all common culprits. And sex to break you out, but remember, you can't start as early as age 35. So my first recommendation is to wait a doctor. Check if any of your meds are messing with your sex drive or some health controls have been known to do this. Size if your hormone levels have shifted recently. Your doc will help you determine if there are any physical issues at play and how to deal with them.

Once that's out of the way, take a close look at your lifestyle. Are you overworked? If so, how can you get more sleep? Is anything worrying you lately? Stress is often at the root of all things gloomy and challenging. When was the last time you enjoyed your sex? - really enjoyed yourself? If you can't remember make a list of all of your stressors and then see what you can cut out of your life. You really have to clean the house right now? How about spending that time exercising or meditating instead?

I have to ask: how are things with your partner? If you don't feel connected to him lately, that could be why sex isn't on the back burner. Get a little about spending some intimate time with one another without the pressure of getting lucky. Just try to have a good time together. But if even that is hard to do, it's time to take a break in with each other and talk. Maybe there are some old or changing issues you need to work out.

My last piece of advice is to just do it. Have sex, sometimes you just need to jump back on the horse - or your boyfriend, in this case - and go for it. You might have a hunch. It might help to have the tension that builds during a dry spell. It might not be amazing, but you will hopefully feel closer to your partner.

If none of this happens, try everything. I've already suggested 50 different things you can try in your future.

Need advice?
 Athena
 You can send your own question to her at askthe@sevendaysvt.com

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